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300 TD
300 SD

# Diesel-powered cars seem like a startling new idea to just about everybody these days–except Mercedes-Benz.

**Mercedes-Benz has built over two million Diesel cars since introducing the world's first production Diesel 43 years ago. Priceless expertise, epitomized by the 5 Diesel thoroughbreds shown here. Read all about them, and about the crucial differences between a Diesel – and a Diesel from Mercedes-Benz.**

Cynics were still snickering that "the Diesel engine can never work in an automobile" when Mercedes-Benz unveiled the world's first production Diesel passenger car.

That was in 1936. By 1958, Mercedes-Benz had introduced its Diesel cars to America. And while skeptics warned that "Americans will never buy Diesels," Mercedes-Benz proceeded to sell more than 155,000 of them over the following 21 years.

### 8 generations of Diesel cars

Today, Mercedes-Benz has progressed to an *eighth* generation of Diesel-powered cars, in a range of five models.

Five singular cars, each a unique rendering of the Diesel idea. Each backed by those 43 years of Mercedes-Benz Diesel development and the experience gained from building more than two million Diesel cars. Their engineering proven in labs and on test tracks, of course – but also by millions of miles of everyday use in 142 countries around the world.

### Same principle, different Diesels

All Diesel-powered automobiles share the same technical principles – those laid down by inventor Rudolf Diesel almost a century ago.

But if technical principles were all that counted, all Diesel cars would be alike. It also counts how a Diesel car is *designed* and how it is *built*.

Diesels are no sudden enthusiasm, no production sideline at Mercedes-Benz. Built in the thousands year after year over the decades, Mercedes-Benz Diesel automobiles are almost the company's lifeblood. They reflect the efforts of engineers who have made the Diesel-powered automobile a career.

### You can't argue with results

This commitment and that 43-year fund of Mercedes-Benz Diesel expertise combine to pay welcome dividends.

Diesel engineering breakthroughs seem almost a Mercedes-Benz habit. For example: In 1975, the world's first five-cylinder Diesel passenger car; in 1978, the world's first turbocharged Diesel passenger car – its engine, cousin to that used in a 200-mph Mercedes-Benz Diesel coupe that shattered 9 absolute world speed and distance records.

Other dividends take less spectacular but still impressive forms. The special precombustion chamber provided for each cylinder of a Mercedes-Benz engine, for instance: Air and fuel are mixed and burned in *two* stages, for running smoothness and more complete combustion.

### Five different Diesels

The Mercedes-Benz Diesel range consists of more than varied body styles. Here are profiles of five different kinds of Diesel cars:

***The 300 SD Turbodiesel Sedan*** is a *performance* Diesel – the first production Diesel car to employ turbocharging. It is also the roomiest Diesel sedan Mercedes-Benz has ever built, and the most sumptuous.

The total effect is breathtaking. You are literally turbocharged away from stoplights, up long grades, through passing maneuvers, with a feeling of power to spare. "Diesel lag" is gone.

***The new 300 TD station wagon,*** just announced, had to behave like a Mercedes-Benz first and foremost: it is meant to be not just another station wagon, but a brisk-handling machine that is rewarding to drive – even under heavy load. The 300 TD is as *solidly built* as a Mercedes-Benz car, and interior space has been so ingeniously used that all of the passenger seats can fold away to create the maximum possible cargo space.

***The 300 CD Coupe*** introduces Diesel efficiency into the elegant realm of the two-door, limited-production coupe.

The extraordinary result: a rival to some of the world's most exclusive two-door cars, rich with creature comforts and ideal for extended highway cruising – yet powered by a five-cylinder Diesel engine that purrs along on the cheapest automotive fuel you can buy.

***The 300 D Sedan*** is that rarity of rarities, a four-door automobile that is also a *driver's* car.

One spirited run down a challenging mountain road in the 300 D should forever quash the old prejudice that a sedan, or a Diesel, has to be dull.

***The 240 D Sedan*** offers classic, no-nonsense Diesel practicality in its most refined form to date.

With its modest 2.4-liter, four-cylinder engine size, the 240 D's fuel appetite is meant to be lean indeed. The EPA estimates 30 mpg for a 240 D equipped with a manual 4-speed transmission. *Remember:* compare this estimate to the 'estimated mpg' of other cars. You may get different mileage, depending on how fast you drive, weather conditions, and trip length.

Economy is furthered by a manual 4-speed transmission as standard equipment. For those bent on peak efficiency, air-conditioning and certain accessories are omitted from the standard equipment list. They can be ordered as extra-cost options.

### Engineered like no other car in the world

The Mercedes-Benz aim is doggedly single-minded. It is to build safe, comfortable, practical cars with as few imperfections as possible.

This philosophy puts engineering ahead of petty economies and precludes the mass production of inexpensive cars.

A Mercedes-Benz is engineered like no other car in the world.

*Light alloy wheels on 300 CD and 300 TD – and sunroof shown – are at added cost*

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# LETTERS FROM READERS

*The editors invite your comments, suggestions and criticisms. Address: Letters,* Architectural Digest, *5900 Wilshire Boulevard, Los Angeles, California 90036.*

Congratulations on the superb article in the January/February 1979 issue featuring Marjorie Merriweather Post. She was a good friend of mine and one of the most charming persons I have ever known. Pat Warner captures her charm in the article and Thomas S. Berntsen beautifully photographed *Hillwood* and its contents.

*Richard E. Pearson*
*Washington, D.C.*

*Hillwood,* home of the late Marjorie Merriweather Post, can be summed up in one statement—"What a house!"

*J. Jeffrey Carter*
*Cincinnati*

Must you feature interiors that are based on our "disposable culture"? In the last few years you have shown little beyond junk culture, the exceptions being the European houses. I believe the editors of *Architectural Digest* cater to snob readers because they believe that's all we are out here. Apparently Turner Brooks, whose design appeared in the January/February 1979 issue, has never learned what a house can be about. Let him learn to cook; learn to clean, care for, wax and polish those beautiful-to-look-at hardwood floors; learn the true function of a house, and he might come up with something one would want to live in. Why can't you be critics—gentle but firm critics?

*Wiley Harker*
*Los Angeles*

Your magazine is my fantasy world. You can imagine what it is like to read it sitting on a Peace Corps–issue chair; it definitely makes for some contrast. Even though I find the interior designs valuable, they also make me wonder if the people who live in the houses you feature are really aware of the world around them. The two worlds seem so far removed from each other. However, I must assure you that I like and am impressed by *Architectural Digest.*

*Florence H. Brownell*
*Manila*

One of the most important aspects of *Architectural Digest* is that you understand that good interior design works best with good architecture and landscape architecture—they are, in fact, part of the total design element.

*George Charchalis, AIP, ASLA*
*Reno*

*continued on page 12*



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## LETTERS FROM READERS

*continued from page 8*

The articles on *Middleton Place, Petworth House* and *Liria Palace,* in the November 1978 issue, and *Orton Plantation* and *Culzean Castle,* in the December 1978 issue, are among the finest I have ever seen in *Architectural Digest.* I particularly enjoyed the superb photography.

*Michael A. Baenen*
*Washington, D.C.*

One thing that puzzles us about your beautiful magazine is that you always show houses of millionaires, the rich and famous and European nobility. Almost always these houses have been decorated by professional interior designers. Ordinary mortals like ourselves also have good taste and decorating ability. One doesn't have to be rich to have a beautiful home which is tastefully decorated.

*George and Ann Albert*
*Suffolk, England*

Thanks to Bruno de Hamel and all of you for giving me such a wonderful glimpse, in the January/February 1979 issue, into the life and work of Joan Miró, one of the titans of twentieth-century art. And if ever a person's face reflected an inner spirit, I think Miró's is a mirror of the questing liveliness so apparent in his paintings.

*Nina Winter Graham*
*Malibu*

There are times I feel dismayed by the more extravagant articles in *Architectural Digest,* which seem to flaunt the idea of blasé wealth. I am referring to the home of Peter and Melanie Munk in Chelsea, featured in your December 1978 issue, which is an outrageous caricature of pretentiousness. It would seem that they have nothing better to do in life than purchase and furnish houses for the sheer sport of it. Hopefully, the Munks are not as stilted as the article would lead one to believe.

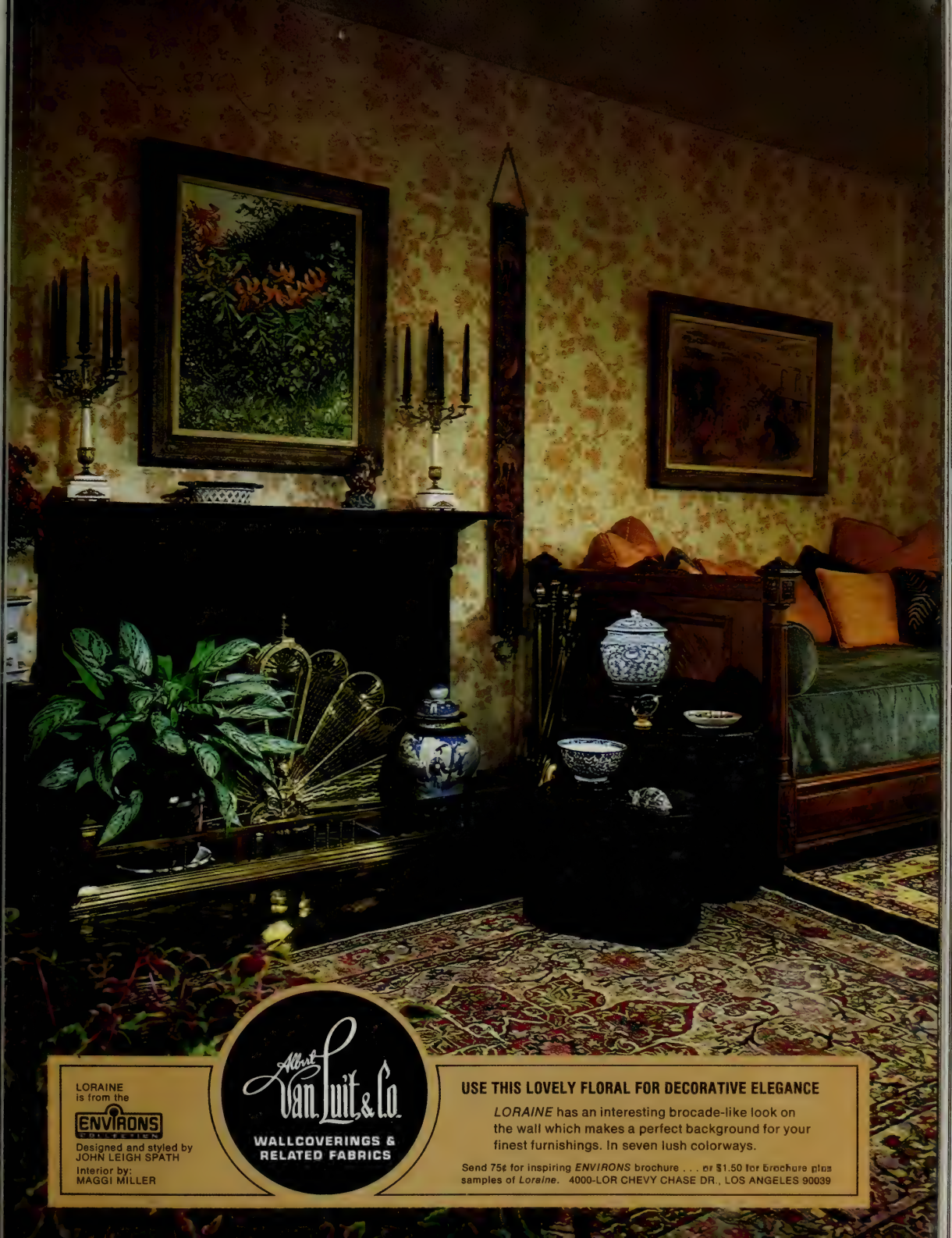
*Mary C. Rasmussen*
*Pasadena*

What a wonderful Christmas present! My children and I thoroughly enjoyed exploring the fantasy worlds of Dr. Seuss (December, 1978). Thank you for sharing Theodor Geisel with us. We are lucky to live in a world that has Dr. Seuss in it. May we never lose the child within each of us.

*Pam Farrell*
*Point Pleasant Beach, New Jersey*

I am rarely happy with the entire contents of any one *Architectural Digest.* However, I found your September 1978 issue to be brilliant. The whole issue had a total orchestration of balance, unity, harmony and delight ranging from Louis XV and XVI to Chippendale. I am instructing all of my design students to read this issue in its entirety, for a lesson in the history of furniture.

*Kenneth Dean, ASID*
*Los Angeles*



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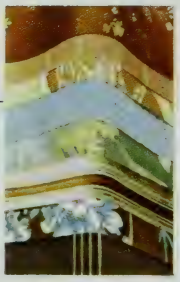
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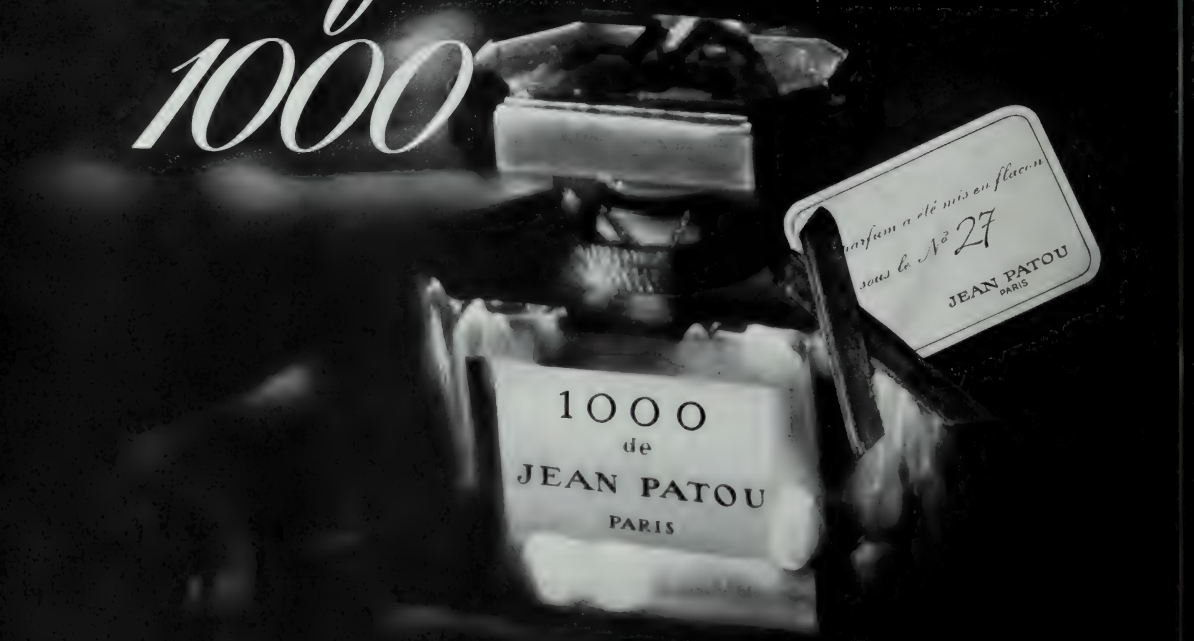
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# PEOPLE ARE THE ISSUE



Michael Childs

*While good interior design and architecture are certainly international, this does not mean that any particular style necessarily belongs wherever we may want to put it. When all is said and done, an English Tudor-style house looks best in England; a château belongs in France; Tuscan villas look best in Tuscany, while a fine contemporary design can fit in wherever the site is appropriate and the architecture is executed with grace and sensitivity. An eighteenth-century façade looks like nothing more than a theatrical set, without the craftsmanship and attention to detail that made the houses of that era great. Although we understand the need to fulfill fairy-tale longings, does it not seem best to give our dream houses foundations in the real world?*

Paige Rense

*Editor-in-Chief*

**The Permanence of Oak Hill**

President James Monroe built *Oak Hill* as his home in 1823, with some design advice from his friend Thomas Jefferson. It is now the home of Mr. and Mrs. Joseph Prendergast, who are dedicated to, but never solemn about, enhancing and preserving its beauty. Mrs. Prendergast recalls that she purchased the furniture that had belonged to Monroe, John Adams and Dolley Madison because she "wanted to furnish the house." She explains, "At that time I found the history interesting, but I didn't take it as seriously as I do now." She has since become vice chairman of the Historic House Association of America, a group that assists and advises owners of landmark buildings. Mr. Prendergast, for his part, has been executive vice president of the National Trust for Historic Preservation. With traditional Virginia hospitality, the Prendergasts are generous in opening the house to scholars, on occasion. *See page 62.*



Mr. and Mrs. Prendergast

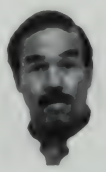
**Styled for Today**

The work of New York designer Michael de Santis appears often in our pages. His designs have an unmistakable assurance to them, although Mr. de Santis himself is anything but dictatorial. He is one of the few designers we know who make a practice of having clients choose their own color schemes, "unless they are absolutely color-blind and panicked at the thought. People usually know what colors make them look best and feel best," he observes. His designs show an admirable coherence and attention to detail. When he sold his Long Island country house recently, the buyer wanted, not only the house, but all its contents—even the towels. That might seem surprising at first, but a reluctance to buy part of the place without the whole is testimony to the coherence of a total design. *See page 70.*



de Santis

**Architectural Digest Visits: Bobby Short**



Elizabeth Heyert

Short

Some performers burst on the scene like meteors, and fade just as quickly. Others, like Bobby Short, have a much more stable radiance and are stars in the true sense of the word. A performer since the age of twelve and a meticulously crafted singer, his art is on display at the Café Carlyle, in New York, for six months of the year. We went to hear him at the Carlyle some time ago, and as we listened to his cool light touch, we wondered what his own house might look like. Chatting between sets, he demurred for the moment, saying that his apartment was not yet just as he wished it. Some time later he was ready, and so were we. Not surprisingly, Bobby Short's own home turned out to have the kind of sophistication that brings to mind Cole Porter songs. *See page 86.*



Gray

**Island Cottage**

"My family has been spending summers on Nantucket for the past fifty years," says Paul Gray. Mr. Gray is an architect based in Santa Barbara, California, which is almost as far away geographically from Nantucket as it is possible to get in the United States. The charm of that island, off the coast of Cape Cod, is as haunting as it is unique, and Mr. Gray still makes time to go back every year. His father's house, in one of the inland villages, is well known on the island for its collection of island antiquities. Toward the end of her life, his mother, Nancy Gray, wanted another house, by the beach,

*continued on page 24*


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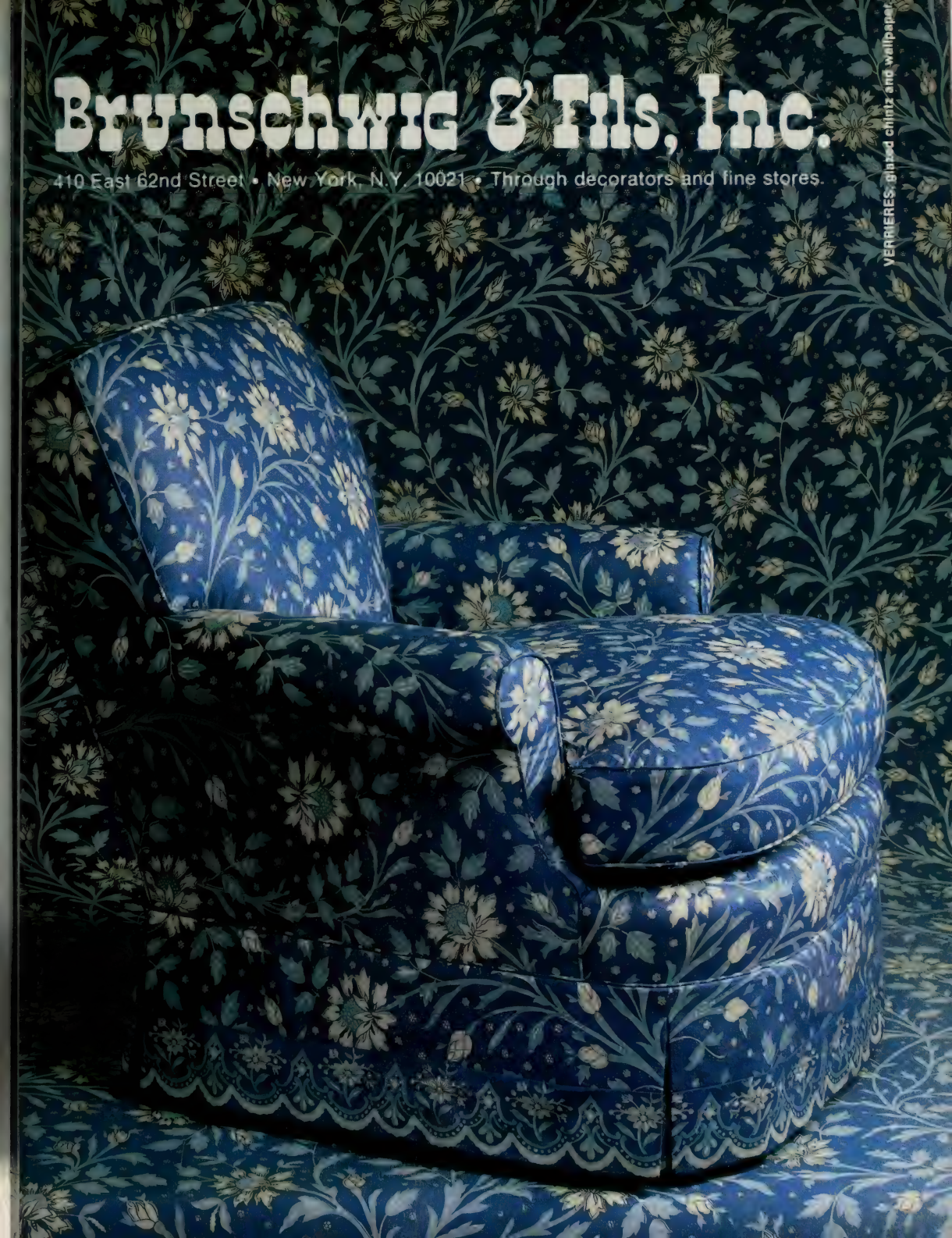
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and Mr. Gray built the current structure on the still-strong foundation of an older house. By happy coincidence, the legendary interior designer Billy Baldwin is an old family friend. Mr. Baldwin, now retired, is quick to point out that his work on the interior was a personal favor, not a commission. Still, the total design does show his special and beguiling touch. *See page 98.*

**Architecture: Antoine Predock**

When Antoine Predock graduated from high school, in Missouri, he decided to head toward the Southwest. He arrived in Albuquerque in 1954 and has stayed to become one of the area's most distinguished architects. Since his first major commission, in 1967, the La Luz townhouse development overlooking the Rio Grande, he has been known for his skillful and loving use of adobe. "Adobe is the native material of the Southwest and is an indigenous form of energy conservation of the desert climate," he points out. He is now at work on planning the Rio Grande Nature Center, a bird and wildlife refuge within the city limits. Wildlife may have fallen on hard times in some parts of the country, but not, it seems, in Albuquerque: The plan calls for farmers to plant grains and other crops on the property. A fixed portion will be left for the geese, sandhill cranes and herons. *See page 122.*


Peter B. Kaplan

Predock

**The Collectors: An Adventure in Art**

Without a doubt, Peggy Guggenheim can be called the doyenne of modern art patrons, and her name has become nearly as evocative as some of the artists whose work she has purchased—and indeed discovered—over the years. Her home in Venice is a palazzo said to be the "widest one" on the Grand Canal, and she permits the public to view part of the house and collection on certain days of the week. We were particularly pleased, therefore, when she allowed us to show her private apartments, which have never before been shown, although many of the pieces themselves are well known as landmarks of modern art. Peggy Guggenheim's life has been as adventurous as the vision of the artists whose work she has collected. In the 1920s, she went to Paris for its artistic *vie Bohème*. Her adventures were, as her cousin Harry Guggenheim put it, "daring in the extreme." He added that "somehow Peggy always emerged on top." *See page 130.*


Guggenheim


Mathieu

**Polished Opulence**

Cuban-born designer J. P. Mathieu, with offices in Los Angeles and Mexico City, tells us of his most recent project: "I have just finished a book on interior decorating, the first one of its kind in Spanish." He goes on to explain, "People in Latin America have been brainwashed into making design complicated when they could be making it simple. They might live in a land of comfortable earthy materials and native woods, but when they decorate a house, they think they must turn everything into gold leaf. We are approaching the twenty-first century," he observes, "but we are still making chairs no one can sit in." We are delighted that the simple good sense that inspires Mr. Mathieu's designs is about to reach a wider audience. *See page 144.*


Jennifer Rina Beeston

Mr. Howard

**Castle Howard**

*Castle Howard*, in Yorkshire, is one of the wonders of Britain, and one of the major monuments of Sir John Vanbrugh, the great architect whose other works include *Blenheim Palace*. George Howard, the present master of the castle, is not a man to be overawed by the house his ancestors built, and which has been his family's home since 1700. He is a confirmed perfectionist and approaches the continuing fine-tuning of the castle's design with enthusiastic energy. Every subtlety of color and fabric is, to Mr. Howard, a subject of great importance: "For one carpet, I had just endless sample tufts sent to me," he remembers. He responded with his own mixture of a great number of them, adding a few more colors. "It was worth all the effort and expense," he now says with pleased and obvious satisfaction, "and I am still happy with that carpet, sixteen years later." *See page 150.* □



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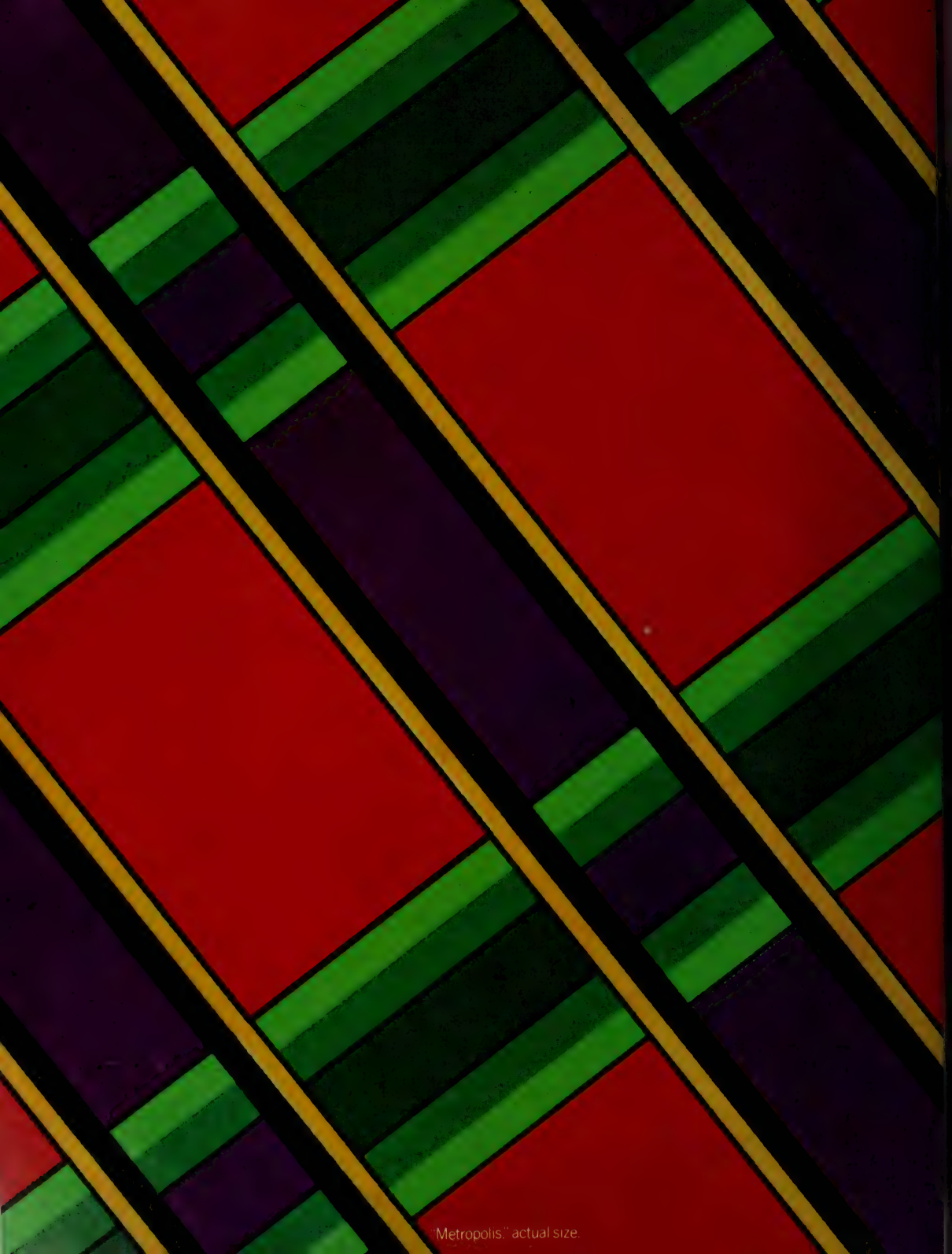
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# GUEST SPEAKER

**Gae Aulenti Comments on Styles in Contemporary Architecture**

ONE OF THE MOST IMPORTANT problems concerning contemporary Italian architecture is the apparent clash between a traditional desire, on the one hand, to conserve the buildings that are part of Italy's rich history, and the acceptance, on the other, of the International Style of architecture. To my mind, both form a theoretical and practical point of view; the influence of the past can still provide a reference point for building in our own times.

**The Changing Face of a Great City**

From the viewpoint of its architecture, my city, Milan, is the most culturally progressive city in Italy. Unlike the citizens of many another Italian city, the Milanese are enthusiastic about the drastic changes going on in their streets and skyline. Every day, newspapers report debates and discussions on the future development of Milan. And every day, blocks are demolished and spaces opened for new buildings. All of this is taking place in a city that was, for a brief period, the capital of the Roman empire.

Of course, we must tread carefully with those buildings that form the historical center of the city; they should be preserved, not only for their aesthetic value, but because there is a social impact to them. It is disorienting for the Milanese—as it is for the citizens of other great cities—to lose touch with the look and character of historic landmarks and the patterns of streets. Fortunately, change is taking place under the control of a firm conservation program, aimed at preserving Milan's past without completely thwarting new architecture.

Compared to the rest of Italy, Milan is the only great city with a thoroughly European culture. It is the apex of the so-called Industrial Triangle, formed with Turin and Genoa, and it dominates the most densely industrialized region of the peninsula. Perhaps because of its European orientation, Milan has made some important beginnings and is responsible for producing three important periodicals devoted to architecture, including a new one called *Lotus*. And almost all of the Italian reviews specifically concerned with decorating and design are published in Milan.

**Architecture Related to More Than Drawing Boards**

But as is the case with other Italian cities, not all of the new architecture in Milan is good. I remain convinced of the value of the International Style, with its functionalism devoid of regional characteristics; I regard it as the major source of vitality in architectural design. But having said that, I admit that I am only too aware that it is no longer experimental or avant garde: It has become architecture's standard commercial product. As a result, we meet the same architecture all over the world, in Cairo as in New

*continued on page 37*



Photography by D. E. Wolfe

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*continued from page 32*

York and Tokyo, and I am against this wholesale diffusion. Times have changed since those huge preeminently functional buildings were created by an earlier generation of architects, and I feel strongly that when you build on a particular site, you should take the characteristics of that place into account. A design should relate to more than a drawing board; it should seek out structural forms from the culture of which it will be a part, so that it forms a connection with the culture, not a disruption.

In addition to this relatively recent concern with the appropriateness of a building to its site, there is an interesting new tendency toward expressionism in architecture. It is very important to determine whether this is a question of fashion or a question of reevaluation. While a valid reevaluation may open a whole field of possibilities to architecture, fashions are destined to disappear. I reject fashion in architecture as I do in furniture and in objects.

I REJECT FASHION IN ARCHITECTURE AS I DO IN FURNITURE AND OBJECTS.

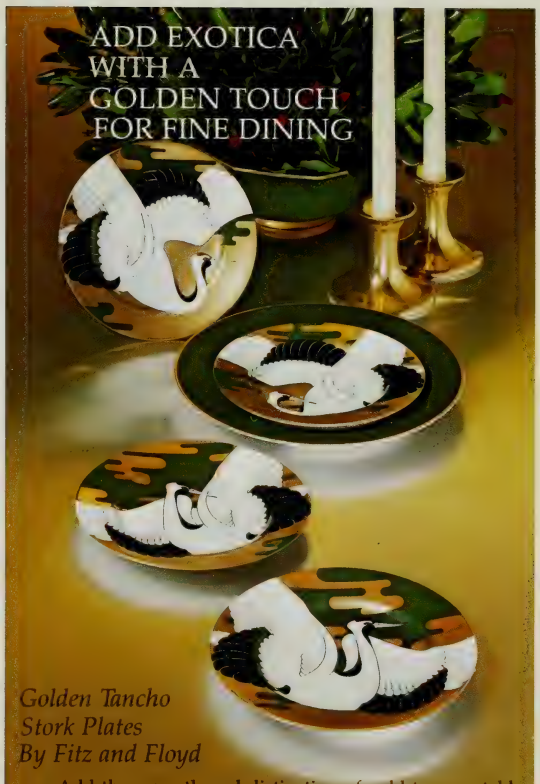
Although Art Nouveau and Art Déco have nostalgic appeal, which accounts for their revival, there is no longer real vitality to those movements. I am even against the revival of objects of the Bauhaus, in spite of that movement's vast importance to the 1920s and the International Style. The stark essential forms of the Bauhaus no longer apply today. Today there is no single basic message in design; there is a host of messages, a variety of forms.

**Architecture in the Age of the Specialist**

Such discussions and debates mean that it is a stimulating time for architects, and one of the healthiest results of architecture's new international outlook is the interchange of different cultures: English designers work in Milan, French architects work in Madrid, and Italians, in New York. This can be invigorating. Italian architects, for instance, do not specialize as American architects do: We are trained to do anything. At the moment, I am working on a project for a new residential area outside Milan that will include a primary and secondary school. As part of the plan, we are including all of the furniture and fixtures—even the ashtrays. And we are laying out the garden.

If architects in this age of specialists consider this unusual, I would remind them that it is part of Italian tradition, handed down from the Renaissance. Then an architect was expected to put up a cathedral or a palace, decorate it with frescoes and sculpture; plan a city; design an elaborate masque for the court; and write beautifully illustrated poems to explain how it all was done. □

*Architectural Digest*'s Rome correspondent and writer, Adrian Cook, interviewed architect/interior designer Gae Aulenti at her home in Milan. Gae Aulenti's design for a weekend villa near Parma was featured in the November/December 1975 issue of *Architectural Digest*.


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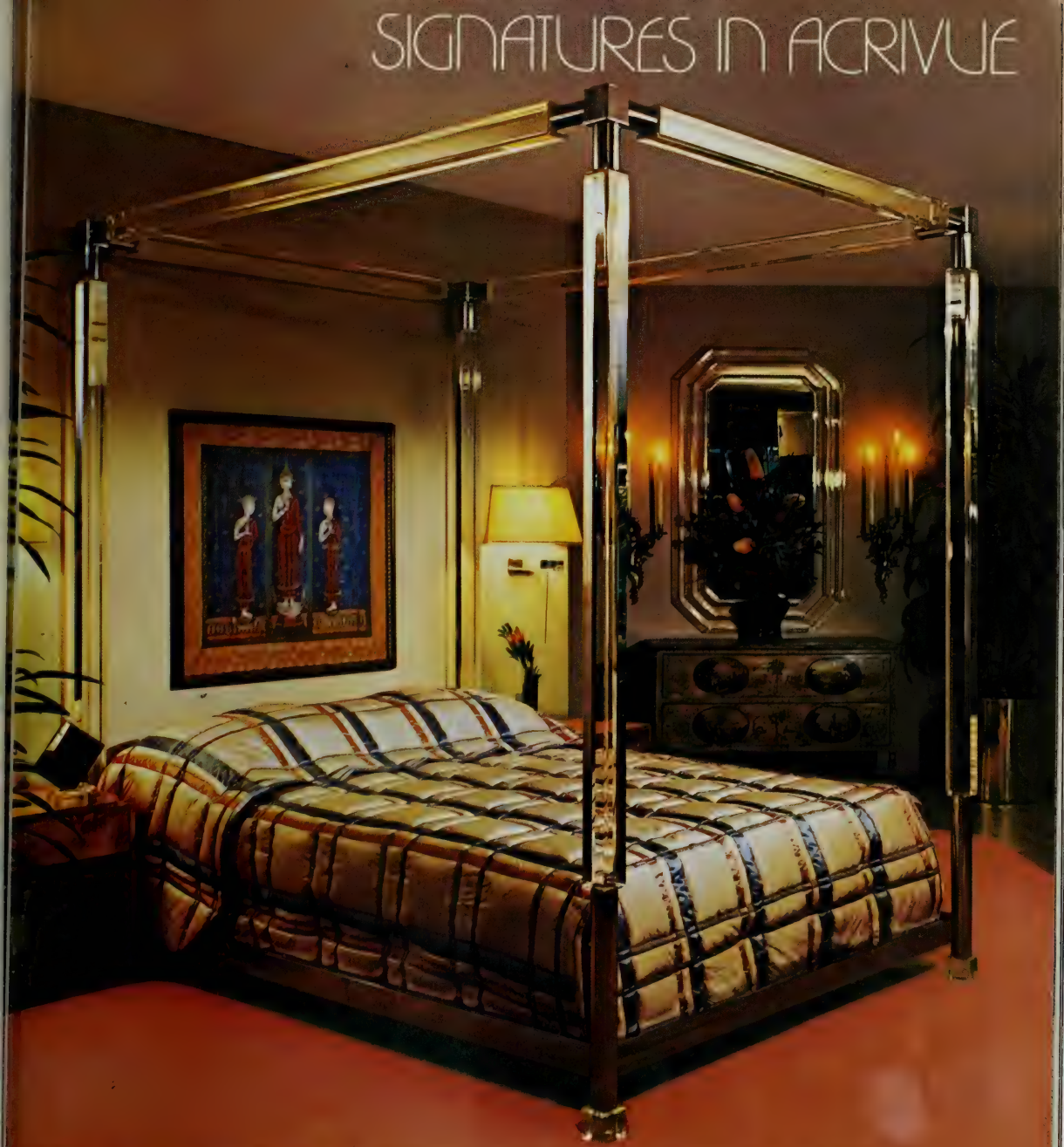
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Drawing by E.R. Kinstler

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## A Major Resurgence of the Gothic Style

SOMETHING IS ABOUT TO HAPPEN to a very old architectural friend of mine, my oldest such friend, that could not have happened ten years ago. My friend, which I have known intimately from the time I was nine, has grown in the interval, as friends will, and changed its looks, though the familiar features are still there. The friend—you will see why I call it that—is the Episcopal Cathedral of Saint John the Divine, on Morningside Heights in New York, the biggest cathedral in Christendom. (Saint Peter's is twice as big, but strictly speaking, it is a basilica, not a cathedral.)

### Medieval Monument in Modern America

If I have an uncommon nostalgia about this great anachronistic pile of granite and limestone, I have good reason for it. I was a resident choirboy at Saint John's from the time I was nine until my voice changed, in 1925, when I was fourteen. In other words, I worked there. This is not, however, about personal nostalgia; this is a Lazarus story—the revival of a revival that I thought had died.

Saint John the Divine has a curious history, though it is probably no more curious than that of any other great ecclesiastical pile. It has been built in spurts, sometimes headed in one direction (stylistically), sometimes in another. The original plan was by the architects Heins & LaFarge, who won a competition for the design, in 1883. The competition drawings, which have been preserved, ranged from gilded mosques to every variation on Gothic and Byzantine and Romanesque. By comparison, the Heins-LaFarge scheme was rather forthright: It was essentially Romanesque, with rounded arches partially slip-covered in the "pointed style," or Gothic.

### To Build for the Ages Takes Ages

Work on the cathedral began in 1892, at a time when its towers above Morningside Heights could have been expected to dominate the city, for it was surrounded largely by open land. But the building ran into trouble before a stone was laid. Streams and quicksand beneath the surface took the architects by surprise, and a great deal of money vanished in a hole deep enough to reach bedrock. Finally, the choir, the ambulatory and apse were built, Gothic on the outside, Romanesque inside; and four massive granite arches were constructed for the crossing. They were intended to support a tremendous "lantern" and spire, but structurally they could not. For complex personal and technical reasons, there was a falling-out between the architects and the Cathedral's "committee."

Enter fashion: Romanesque was out; Gothic was back in. So the committee lit on Ralph Adams Cram, a Boston architect who had built a number of successful churches in the Gothic manner. He was a designer with a secure knowledge of everything that had been built in the Middle Ages—the great centuries of Gothic cathedrals—and a master of refined detail. If Gothic had nothing to do with the twentieth century and modern technologies of construction and materials, that was no matter to him or the committee. What had been good enough for the city of Salisbury in England, in 1220, was considered good enough for Washington Heights in 1920. So Cram set about to conceal or undo as best he could the Romanesque of his predecessors, and to impose his Gothic imagination on a building for the ages.

To the Romanesque choir and crossing he planned to add a very tall and very long five-aisle nave. When I first knew the Cathedral, in 1920, LaFarge's crossing was



Russell Lynes

The west front, Cathedral of Saint John the Divine, as it looks today.

covered by a "temporary" tile dome, under which there was a very large wire netting, lest tiles should fall on the congregation, more than 125 feet below. (None ever did. The dome is still there and the netting is gone.) One side of the crossing opened into the choir, then, and the other three sides were walled up with concrete pierced with windows. The foundations of Cram's nave had been built, but none of its wall yet stood. We used to play soccer on what is now the floor of the nave; it was 250 feet long and 146 feet wide. The walls of the nave have long since been built, the west front partly completed, and the choir "Gothicized." Pearl Harbor put a stop to the work.

### Glorious Gothic, New Again

Now construction is about to be resumed. The second Gothic Revival in America is about to be re-revived.

This may not seem surprising until one considers that ten years or so ago the very idea of modern Gothic was a laughing matter. To contemporary architects and critics,

*continued on page 48*




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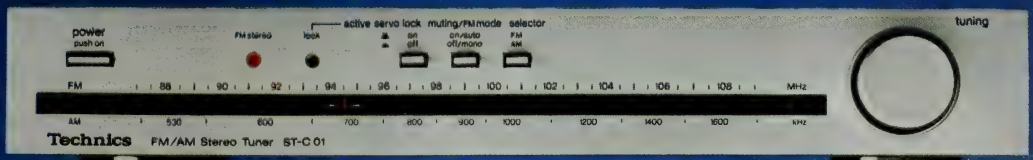
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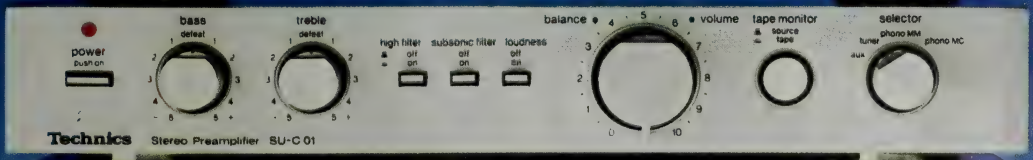
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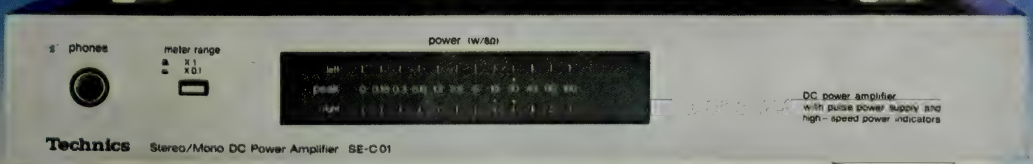
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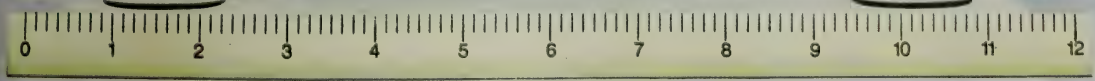
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*continued from page 44*

the cathedral was an enormous expensive joke. The very idea of building a Medieval monument at vast expense in a twentieth-century city was preposterous. But within a few years, such has been the effect of landmarks preservation, architectural conservation and the national preoccupation with the past, that it is not only possible to embark on finishing Saint John's according to Cram's plan, but to have it greeted with enthusiasm. The city fathers, local planning board, Morningside Heights community and local architectural pundits are delighted.

And why not? This is the third Gothic Revival in America, following the one sponsored by the eloquent Andrew Jackson Downing, in the 1840s, and the boom in




When the towers are completed, the west front should look like this.

Collegiate Gothic in the 1890s, which lasted until about 1930 and covered campuses from New Haven to Chicago to Stamford with pointed arches and pinnacles, keeps and imitation moats. I doubt if the revivification of Saint John's will spawn a crop of little Gothic churches across the nation, though it might. But as we enter what is being hailed as "a new era of architectural eclecticism," or so Philip Johnson insists, it is likely that its effects will inspire the searching pencils of young architects.

One of the rediscovered heroes of the new eclecticism is Raymond Hood, the designer of the Chicago Tribune Tower. And what style is it? Gothic, of course. □

A New Englander graduated from Yale University, Mr. Lynes now lives in New York City and weekends in the Berkshires. He is the author of nine books and was formerly managing editor of *Harper's*.



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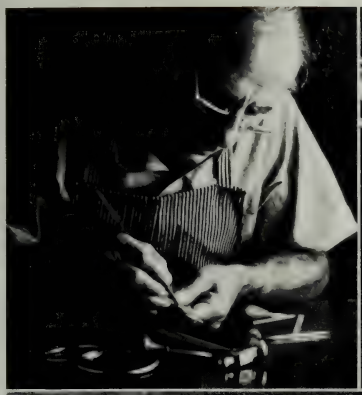
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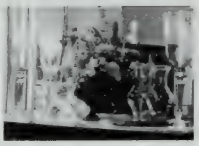
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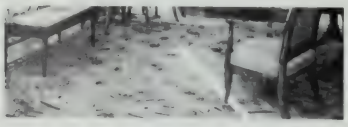
**Focus for the Connoisseur—**
**A detailed description of notable art and antiques selected from the interiors featured in this issue.**



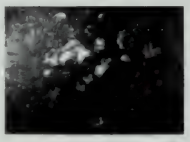
THE IMPECCABLE craftsmanship of the English metalsmith Matthew Boulton (1728–1809) assured his importance as a manufacturer of bronze, silver plate and steel objects, as evidenced by these candlesticks. His Birmingham workshop produced finely cast and chiseled bronze furniture mounts, and cut and faceted steel pieces used for Wedgwood mounts. Boulton also produced high-quality Sheffield and silver plate articles, having refined the "silver-thread edge" process—the concealment of the copper base between layers of silver. *See page 66.*



THIS SEA CAPTAIN'S chest, of the nineteenth century, is a typical example of furniture conceived specifically for travel. The brass bindings protect the corners from being damaged and prevent the wood from expanding due to moisture. The brass hardware pulls were inset, so there would be no projections that might break in movement during a storm. Often these pieces were made in modular units that could be stacked. Though they had differing drawer sizes, the exteriors always looked similar. *See page 102.*



THIS SPANISH rug was woven in Cuenca, which, in the eleventh century, was a Moorish city of importance, at the center of the wool trade area. The Moors brought their tradition of rug-making with them, causing Cuenca and the nearby cities of Alcaraz and Granada to become the nucleus of rug-making in Spain. The interrelation of cultural influences is apparent in the rug designs, such as the use of Coptic-Moorish and heraldic motifs. These rugs differ from Persian rugs, in their brighter color, in the greater coarseness of the wool, and in the simpler system of knotting. *See page 116.*



SEVILLIAN artist Andres Perez was a painter of historical events and of flowers. Having studied under the painter Bartolomé Murillo, Perez (1660–1727) departed slightly from his master's style by sacrificing simplicity and traditional interpretations for lavishness and color. Murillo, however, praised his disciple Perez for the latter's perceptive renderings of flowers from nature. *See page 118.*



THE MASTERFUL contemporary German sculptor Fritz Koenig works not only in bronze, but also in wax, plaster and stone. His awareness of the basic tension between man and the earth was influenced by his studies of West African art and Bavarian folk art, while the inspiration of classical art was perhaps stimulated by a stay in Rome. One of Koenig's largest commissioned works is the massive spherical fountain sculpture in bronze he created for the plaza of Manhattan's World Trade Center. *See page 131.*



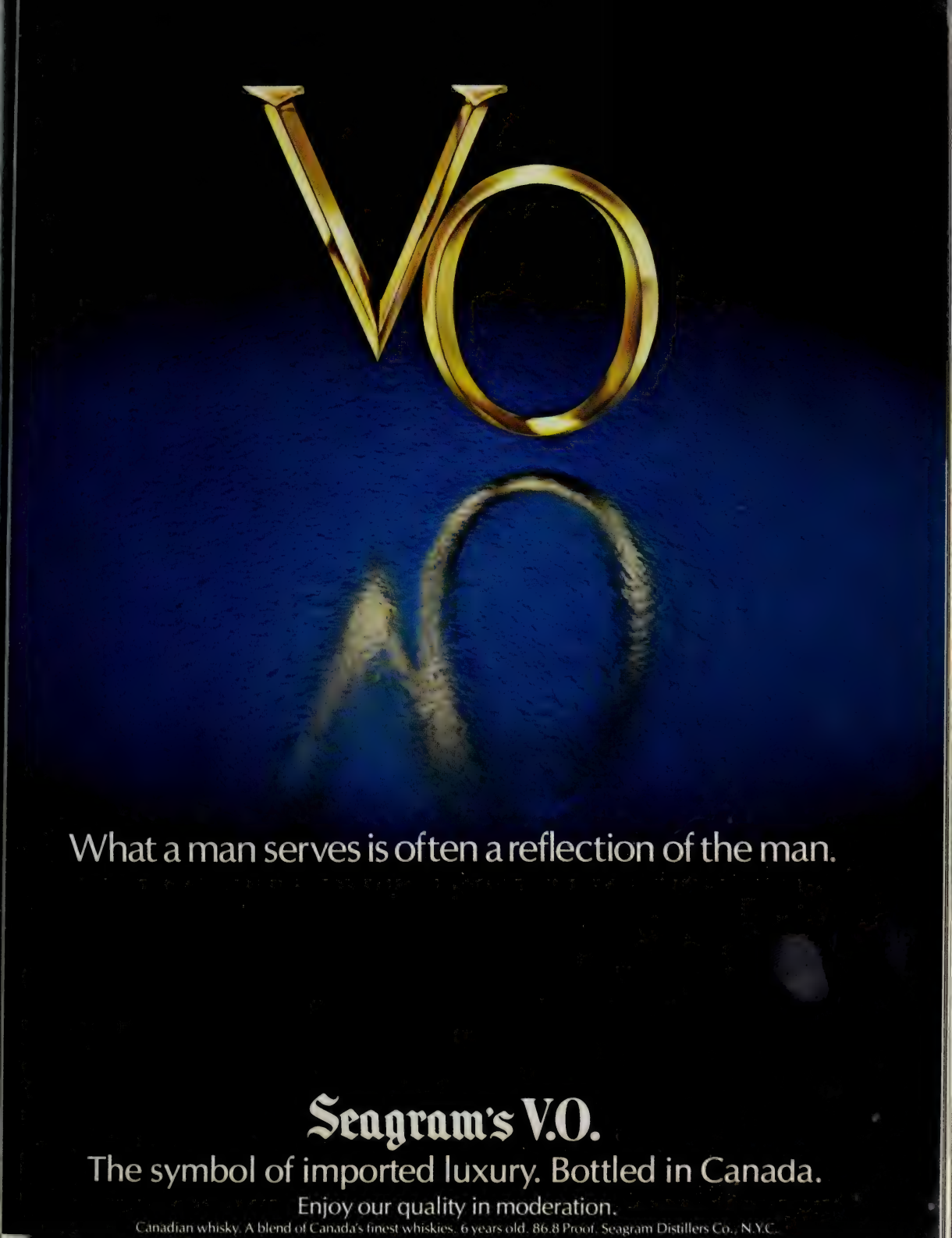
THE WORK of Robert Delaunay, which was part of the flowering of nonobjective art in France, was rooted in the palette of Fauvism and the color and light theories of Neo-Impressionism. In his *Window* series, of 1912, Delaunay (1885–1941) treated color according to the theory of simultaneous contrasts, whereby color is both form and subject. His predilection for decorative art lessened when he began to use disklike shapes of color to indicate form, rather than recognizable forms themselves. The French poet/painter Apollinaire called Delaunay's new style "Orphism." *See page 135.*



FRANÇOIS BOUCHER is best known for his cartoons for the tapestries of Beauvais and Gobelin, and for the soft warm palette of his paintings. His depictions, which epitomize the *pittoresque*, or most fanciful, aspects of the French Rococo, visualize what the French Court perceived the Olympian pantheon of the Hellenic world to be. Not widely known is the fact that Boucher (1703–1770) also created decorating and modeling studies for the Sèvres porcelain manufactory. *See page 149.*



DUMMY BOARDS were executed in England and on the Continent in the seventeenth and eighteenth centuries; this figure of a woman is detailed in late-seventeenth-century attire. Objects and furniture, as well as human figures, were cut from thin lumber and then painted realistically. As whimsical décor, they were placed near fireplaces and windows or at ends of corridors. Dummy boards of human figures were perhaps used to give the illusion of occupancy when residents were away from home. *See page 154.* □


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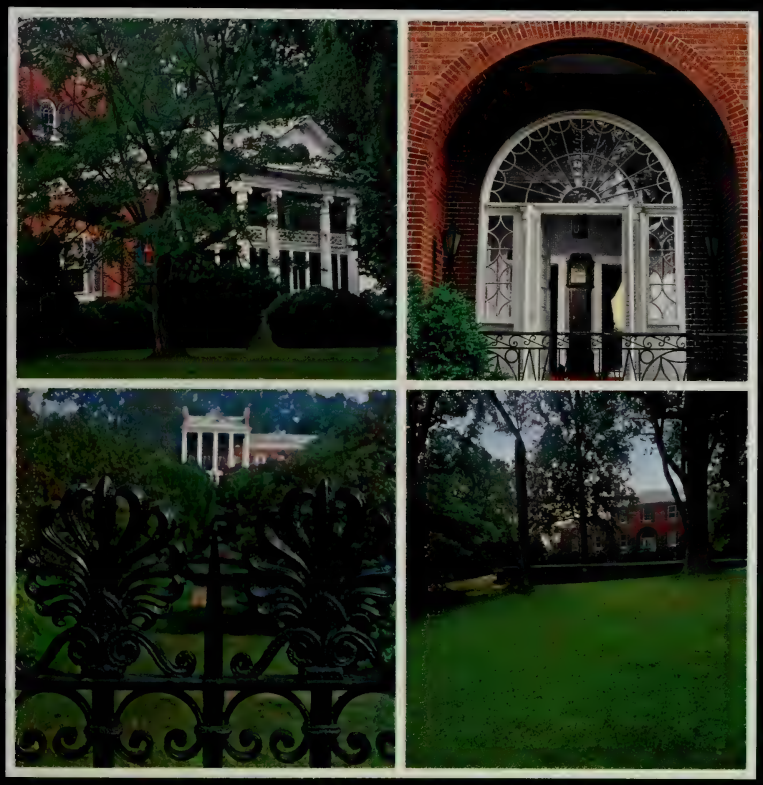
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# The Permanence of Oak Hill

*Former Estate of President James Monroe*

PHOTOGRAPHY BY TAYLOR LEWIS



Following Palladian principles recommended by his friend Thomas Jefferson, James Monroe built his Oak Hill residence, in Virginia, during his presidential tenure. The present owners, Mr. and Mrs. Joseph Prendergast, continue to preserve the estate's historic character. OPPOSITE AND ABOVE: Several views reveal the exterior's Neo-Classical symmetry, its delicate fanlights and columned porticoes.

IN HIS QUIET RETREAT at *Oak Hill* James Monroe, fifth president of the United States, composed the message he delivered to Congress in 1823, known as the Monroe Doctrine. Here in the rolling Virginia countryside, a day's carriage drive—or fifty miles—from Washington, he had recently completed construction of a new mansion. And it was here that he retired in 1825, to farm, to settle his affairs and to write his autobiography.

Today Oak Hill, filled with historic references and historic furnishings, is the gracious residence of Mr. and Mrs. Joseph Prendergast. In 1794 Monroe purchased the estate as an investment with his uncle, Judge Joseph Jones, and became sole owner after the latter's death, in 1808. By the time of his inauguration, in 1817, the new president had decided to supplement the simple frame cottage on the property with something more imposing. The building of his new home corresponded with the reconstruction of public buildings in the nation's capital, following its



In the main Entrance Hall, a late-18th-century Baltimore clock by Thomas Morgan punctuates the brief space separating a pair of doorways that lead into the East and West Drawing Rooms. Light moldings—a contrast to the cool-hued hallway walls and warm tones of the double drawing rooms—emphasize the stately architectural detailing and the gleam of highly polished wood floors.

burning by the British in 1814. Monroe employed many of the same architects, contractors and builders he had come to know in Washington. Dublin-trained architect James Hoban, who had won the design competition for the White House and supervised its reconstruction, lent his talents gratis.

But the design influence of Monroe's good friend Thomas Jefferson is also apparent at Oak Hill. Typical of the Palladian style that Jefferson, after his travels in Italy, did much to popularize in the South are the horizontal symmetrical wings, balanced by the vertical lines of the pillars—as well as the Neo-Classic façade, with its arcaded ground floor, columned and pedimented portico with semicircular window above. Jefferson's trademarks also appear in the fanlight above the entrance and in the absence of any grand staircases, which the self-trained architect felt should be avoided, as they were "expensive and occupy a space which would make a good room in every story."



Garden flowers in a ruby glass vase are the focal point of a still-life grouping in the East Drawing Room. In the background is a pier table made for Dolley Madison.

Some of Jefferson's contributions are documented in a letter to Monroe: "Instead of the unintelligible sketch I gave you the other day, I send it drawn more at large. Mrs. Monroe and yourself may take some hints for a better plan."

As further evidence, Oak Hill's original five-columned Roman templelike shape over an arcaded basement is nearly identical to Jefferson's original plan for Pavilion VII at the University of Virginia. Monroe was present at the dedication of that building as well as at the larger Jefferson house, *Poplar Forest*. With its elegant double drawing rooms opening onto a spacious columned portico, Oak Hill was the scene of great social receptions that extended the formal style of entertaining the Monroes had grown accustomed to abroad while he served as envoy of the United States to France, England and Spain—and later at the White House itself.

Today Mr. and Mrs. Prendergast, both public spirited, continue the tradition of hospitality that began with the



Monroes. Mr. Prendergast, the former executive vice president of the National Trust for Historic Preservation, is now on the board of directors of the James Monroe Memorial Foundation. Mrs. Prendergast, as vice chairman of the Historic House Association of America, is active in assisting owners of other historic houses in preservation and maintenance. The couple open their home almost weekly to scholarly and other interested guests. Mrs. Prendergast considers that, as a residence for



The design influence of Monroe's good friend Thomas Jefferson is also apparent.



OPPOSITE ABOVE: A doorway connecting the Double Drawing Rooms reveals a marble mantel given to President Monroe by the marquis de Lafayette following his 1824 visit to Oak Hill. Eighteenth-century French chandeliers and a pair of Mathew Bolton silver candlesticks on the pier table illuminate the rooms at night. OPPOSITE BELOW: In 1974, the National Trust for Historic Preservation presented Mr. Prendergast with the silver canister seen in this tabletop arrangement. ABOVE: The western half of the Dining Room is a 20th-century addition; the original room was President Monroe's office, where he wrote the Monroe Doctrine.

official and informal gatherings, "the house is at its best at night." Candlelight, glittering from eighteenth-century chandeliers and candlesticks, illuminates the courtly mahogany furnishings and delicate Adam-style twin marble fireplaces, given to Monroe by the marquis de Lafayette after his visit to Oak Hill in 1824. A soft background is provided by the sixteen-foot-high pale lavender walls, a color Mrs. Prendergast chose for its warmth under candlelight. The furnishings are pieces once owned by the Monroes, James Madison, John Adams and other illustrious figures. And visitors are often guided to the chamber now filled with Dolley Madison's bedroom furniture, including her American Empire canopied bed with original hangings.

Concerning their generous sharing of these rare treasures, Mrs. Prendergast says, "The house was a public house, and we feel very strongly that it should remain so." But she emphasizes that the estate does not function solely as a place



ABOVE: An upstairs Bedroom features, near the window, President Monroe's bed, made from mahogany given to him by the emperor of Brazil. Other appointments include a tall pier glass and, above the mantel, Currier and Ives portraits of the first twelve presidents. BELOW: Most of the furniture in the Dolley Madison Bedroom formerly enhanced the Madison family home, Montpelier.

for lavish entertaining. "This is a farm; that's the heart of Oak Hill. Many of the original buildings in the area of the house are still here: the smokehouse, the springhouse and the wood frame cottage. The farm operates much the way it did in Monroe's time." The Prendergasts raise cattle and corn on Oak Hill's twelve hundred acres, in the tradition that began with Monroe.



In the nineteenth century, except for one brief period, the property was owned by the prominent Fairfax family.



A gently sloping hillside offers a tree-shaded vantage point for contemplating the densely planted garden, which half conceals the residence's pedimented southern portico.

During the Civil War, officers of both sides used Oak Hill as headquarters, while the family remained in residence. The estate was sold in 1920 to Frank C. Littleton, who enlarged the wings and started laying out the gardens. Mrs. Prendergast and her late husband, Thomas N. Delashmutt, bought the property in 1948 and completed the improvements. "We picture the Oak Hill of Monroe as just one period in a time picture of the area," says Mr. Prendergast. "We feel that this house is sort of the very latest development."

Outdoors on the stately portico with its panoramic views of the terraced Italianate garden and open fields beyond, his wife is given to many imaginative thoughts: "Sitting out here, particularly at night, you feel that everything is much the same as it was in Monroe's day. If we had a visitation from the past—which we haven't had *so* far—it seems that it would be here, where time seems much as it once was." □

*—Tina Laver*



# Styled for Today

## *A Rich and Sophisticated Use of the Contemporary*

INTERIOR DESIGN BY MICHAEL DE SANTIS, ASID  PHOTOGRAPHY BY JAIME ARDILES-ARCE



IN CERTAIN RIGHT BANK Beaux-Arts buildings in Paris, the experience of sitting in a drawing room in late afternoon is enhanced by the quality of fading pinkish daylight. This same lovely effect has been captured by interior designer Michael de Santis

The interiors Michael de Santis has redesigned for an 1870s townhouse are a decidedly contemporary exposition of the sleek geometry and sensuous colors of Art Déco. OPPOSITE: A tall mirror, mounted on a raw silk–upholstered Living Room wall, reflects a similarly shaped lighted niche across the room; a lacquered console and plump seating continue the curvilinear mode, while malachite objects accent the closely related color scheme. ABOVE: The hand-etched glass Living Room fire screen, one of several designed for the residence by Dennis Abbe, assures the updated Art Déco effect. FOLLOWING PAGES: A mirrored Living Room fireplace wall visually enlarges the free-flowing space. The painting is by Jules Olitski. Velvet from First Editions covers upholstered pieces by Lorin Marsh; crescent-shaped sofa from Vladimir Kagan.





...contrasting textures,
played off against the sheen of lacquered furniture
and the glint of glass.

in a New York townhouse, where he admittedly set out to achieve a European flavor. That flavor has been achieved by a combination of rosy hues—from pale pink to deep maroon—and an architectural, rather than a decorative, use of mirrors, drawing light into the rooms.

The townhouse is on a fashionable block of row houses in a historic district in the East Sixties, and the area boasts some of the handsomest façades in Manhattan—including the buff stone and olive green one of the 1870s house whose interior Mr. de Santis has redesigned. There was no need, he felt, to make the usual clean sweep of the interior that tempts so many new owners of old houses. Certainly some structural changes were made to facilitate movement between rooms and to create additional facilities. But the preservation of the antique format is everywhere apparent: up the flights of an open staircase, with carpet and woodwork all in deepest rose tones, for example, and in the diffused light from the original skylight that tops the stairwell—another continental touch.

This is no renovation, however, and it was the designer's good fortune not to be bound by even one previous possession. He built up the effect he desired by selecting the best contemporary American designs, as well as making his usual commitment to plush settees and sofas and to that most luxurious of techniques, the upholstered wall. With everything combined, he has made a small quiet world in the city. Although the colors stay relatively close in value in most of the public rooms, there is a heavy emphasis on contrasting textures—raw silk and cut velvet—and these, in turn, are played off against the sheen of lacquered furniture and the glint of glass. Both surface and color are combined in a liberal use of fine Italian rose marble.

To open up a vista is a design concept in which Mr. de Santis excels, and he does it in entirely original terms. He opens views through glass and mirrors that force the viewer to see space in a new way, and sometimes even beyond, in the infinity he creates with parallel mirrors. And yet the light reflected is never harsh, because the mirrored surfaces reflect daylight only indirectly. The entrance hall of the home is itself a mirrored enclosure, but the view from it is a long unobstructed one to the end of a burgeoning English garden Mr. de Santis had designed at the back. One of his boldest statements is the ground floor powder room, where pink marble and substantial brass rails are an anchor in an otherwise floating environment of mirrored walls and ceiling, reflecting images upside down to infinity.

On the parlor, or second, floor, where major entertaining always took place in Victorian homes, the dining room is doubled by a mirrored wall. Elegant dinners become fairylands of candlelight, with the reflection of Waterford crystal candelabra and the glowing surface of a lacquered parchment table. A more traditional mirrored panel over the fireplace in the living room, extending as high as the ceiling moldings, has arched niches on either side, with shelves to display a selection of glittering objects and small sculptures of crystal, gold and malachite. This symmetry is, as expected, pleasing to the eye and emphasizes other aspects of the room as well: particularly a Jules Olitski painting, its pale colors and textured surface at home in this environment of light against a rose raw-silk wall. But nowhere is the effect more dramatic than in the mirrored ceiling of the combined master bath and dressing room, where dark rattan and bamboo walls are visually doubled in height. When the ample bathtub at the room's center is filled with luxurious bubbles, its upside-down reflection is that of a cloud in a sky of lush peach carpet. Rattan and mirror disguise closet doors and window shutters. Closed, they create a private world within the home.

For each fireplace—all of them retaining ornate Victorian marble mantels—there is a hand-etched glass fire screen. In the glow of firelight the frosted glass spreads warmth and radiance into the rooms. And yet, there is one more architectural *coup de force* Mr. de Santis has created, on the ground floor. The main feature of this squarish room is a multimedia wall unit housing the most sophisticated electronic and computerized video-and-sound equipment.

By night the room is alive with sound and light, a home discotheque that pulses with excitement. The champagne glasses on open illuminated glass shelves complete the design and proclaim entertainment the purpose of this room. The champagne for those glasses comes from a cave below—a long, narrow room with a white-washed arched ceiling,

A space-expanding mirrored Dining Room wall is bisected by a narrow Jules Olitski canvas. Silk drapery and upholstery fabric, and the parchment furniture finish, complement the deeper tone of Kirk-Brummel velvet wall upholstery. Light from ceiling spots and candlesticks creates dramatic shadows and enhances the Tiffany table garniture. Antique Waterford hurricane candelabra are from Nesle.





ABOVE: A hand-etched glass fire screen provides a radiant, updated Art Déco focus for the restful Master Bedroom. Traditional tailored draperies are outlined in the deeper tone of the crescent-patterned silk bedspread. Mr. de Santis concealed a television set in the lacquered cabinet above the original Victorian marble mantel. OPPOSITE: The Master Bath—a tour de force of civilized versatility, heightened by a mirrored ceiling—includes a sitting area and dressing room. Rattan and mirror, outlined in bamboo, cover closet doors and window shutters, creating a consistent effect and total privacy for the similarly clad tub at center. The painting above another Art Déco–inspired glass fire screen is by Katja. Upholstered pieces in the adjoining master suite are by Vladimir Kagan; the carpeting is from Patterson, Flynn & Martin.

it serves as a wine cellar. It is so long, in fact, that it extends under the street outside. New York City exacts fifteen dollars a year for this rare privilege, and the suggestions of an earlier era are inevitable. □

—*Paula Deitz*





# Historic Houses: Wisconsin's Finnish Farmsteads

*Recreation of an Early Midwest Environment*

PHOTOGRAPHY BY TONY SOLURI
TEXT BY WILLIAM H. TISHLER



# *Ketola Farm*

Finnish settler Heikki Ketola came to Wisconsin in 1894 and began building this farmstead, now reconstructed, in preparation for his family's arrival. OPPOSITE: The *tupa*, or dwelling house, is a simple unornamented structure so skillfully built of logs that no mortar was needed to make the walls solid and tight-fitting. Beyond is the hay barn, with its sides gently tapered for drainage. ABOVE: An old Finnish family Bible, covered with a doily, has a place of honor on the sunny table in the Living Room. Family dishes, along with an unpretentious collection of simple ornaments, are displayed in the oak and glass china cupboard. A charcoal portrait of the Ketolas adorns the log wall, near the wood-burning stove.

STRONG AND ADVENTUROUS immigrants from Finland were among the numerous groups that settled in the state of Wisconsin in the nineteenth and early-twentieth centuries. They came to rural areas of what was then wilderness land to work as miners and loggers, fishermen and longshoremen on the Great Lakes, but the dream of most Finns was the independence that came only through farming their own plots of land.

This deeply felt ambition is expressed in a traditional Finnish saying: *Oma tupa, oma lupa,*—"Your own home, your own master," and Finnish farmsteads were established throughout this wild and beauteous state. Today, typical examples of these and other distinctive ethnic farmsteads have been moved to the undulating glacial landscape near Eagle, Wisconsin, on six hundred acres of natural prairie uplands, marshes, ponds and oak forests in the Kettle Moraine State Forest.



Two Finnish farmsteads have been reconstructed, an enormously complicated undertaking that was greatly facilitated by the relatively large number of Finnish buildings extant and by the recollections of people still alive who had resided in them in their youth. The Ketola Farm is the larger of the two. Heikki Ketola, a native of Peraseinäjoki, Finland, built the first room of the dwelling in 1894. As was customary, other rooms were added as the need arose. In 1898 his family arrived from Finland, and he built an adjoining room as a kitchen; by 1900 he had eight children, and only then did he build a bedroom as well. A sauna, horse barn, granary and root cellar complete the complex.

The Rankinen Farm is smaller, consisting of the dwelling house and hay barn. It originally stood in Oulu Township, a largely Finnish community in the northernmost county of the state. The buildings were dismanteled and each log carefully

ABOVE: Life in Wisconsin's north country was a constant struggle, but the rustic warmth of the Kitchen is a reminder of simple and modest pleasures. Common household objects rest on the pegged Wisconsin pine table with turned legs, while plates and some provisions are stored in a cabinet nearby; to the right is a hand-cranked butter churn. OPPOSITE: The wash area of the kitchen was also used for shaving and for storing drinking water brought from the well outside. A muslin splashcloth is hung to protect the log walls; a checkered cotton apron and a towel hang from wooden rods. Shaving equipment and a kerosene lamp rest on the shelf, while an agateware dipper, with its mottled enamel pattern, hangs nearby.



numbered before being moved to the present location. There they were rebuilt exactly and furnished with pieces from the period.

The Finns were one of the later groups to settle the state, and they arrived to find that most of the choice agricultural land had already been claimed. They were left with the less fertile logging lands of Wisconsin's north country, known as the "cut-over," because the timber had already been cut down. Finnish

...their surfaces received the patina of natural elements.

pioneer farm buildings in Wisconsin reflect the traditions and characteristics of their northern European forest culture. The simply furnished *tupa*, or dwelling house, was generally the first structure to be built. Most early examples were small one-story log buildings that were enlarged as the family grew. In their simplest form, they sometimes consisted of only one room, with perhaps a sleeping loft close to the roof. These buildings were unornamented and unpainted,

and their surfaces received their patina from the natural elements.

The *sauna* was built next, although on some farmsteads this appeared as the initial building. This structure is indicative of one of the most distinctive cultural traits that Finnish immigrants transplanted to the United States, and contemporary observers have called the sauna "the sign of the Finn." As in the old country, the early versions of these small log buildings had no windows; a small vent near the ceiling was used to let out smoke from the fieldstone heating stove. After they had been heating for several hours, a dipperful of



ABOVE: The Ketola Bedroom recalls a time when inexpensive mementos such as palm fans, photographs, magazine clippings and calendars were enjoyed as decorations. The crocheted bedspread, with a star design, was brought from Finland. A reed organ was a source of entertainment for some fortunate families. LEFT: Silk hair ribbons add color to a fruit and flower decoupage plaque, which decorates the unpainted log wall.

*Rankinen Farm*

RIGHT: The now-restored Rankinen family dwelling house is relatively large, having an upper story with two bedrooms. ABOVE: Walls are whitewashed, giving the Bedroom a scrubbed appearance. A charcoal portrait of a woman hangs above an oak commode with brass trim, made in Chicago in 1894. A canvas and leather brass-bound steamer trunk rests by the window, while various garments hang on pegs in the corner.

water was tossed on the hot stones and the resultant gush of steam drove the smoke from the room so that the bathers could enter in comfort.



Other necessary structures on the Finnish pioneer farm included the log *navetta*—cattle barn—and the *lato*, or hay barn. Hay was typically stored in the field itself, some distance from the farmstead, to minimize the hazard of fire. In the haybarn, functional considerations for hay drying and ventilation required a space between each log, and a special notching technique was used for this purpose. There were often earthen root cellars for storing food, and occasionally an

*aitta*, or granary, as well. Other accessory structures were the toolshed, smokehouse and woodshed.

Construction materials were those found on adjacent lands: Logs were usually cut from nearby stands of pine, but spruce, balsam fir and tamarack were also used. Foundations were made of local fieldstone, with large boulders to form the corners. With only the simplest of woodworking tools, the settlers shaped each log in the Nordic manner to build extraordinarily sturdy and tightly fitting walls. No mortar or filling was used between logs: The inside and outside wall surfaces were



ABOVE AND VIGNETTE: A Finnish-American double-harness loom is the primary piece of furniture in the Living Room. A lady's rocker of painted elm rests near a hanging wall cabinet with parquet veneer, made in Wisconsin. OPPOSITE: The Bedroom has a look of simplicity, with a cottage mirror as the only wall adornment. A patchwork quilt on the bed is composed of hexagons, while the hooked rug has floral patterns.



flattened out, and the bottom surface of each log was molded to fit exactly the contour of the log beneath it.

Finnish farmsteads were found in the most remote parts of this cold wilderness country. As the years passed and immigrants and their children prospered, many moved away from the land or built new, modern buildings. The alarming disappearance of this fine vernacular architecture was noticed and documented by the Wisconsin historian Richard W. E. Perrin, who had been photographing these old buildings since he was a boy, during World War I. It was he who envisioned examples of old ethnic farmsteads in a central place, and he persuaded the State Historical Society to build *Old World Wisconsin*, a name taken from a 1944 book by Fred Holmes, which inspired renewed interest in the state's ethnic and folk history.

All too often, it is only the grand and luxurious palaces that are preserved for history. The real life of many of the people in any age, however, is centered in simpler surroundings—less grand in scale, and often more personal in feeling. For the Finnish settlers, farmsteads such as these represent generations of hard work and family aspirations. These are what the settlers built, and they are proud monuments indeed. □

William H. Tishler, a professor at the University of Wisconsin, Madison, created the original master plan for the Old World Wisconsin project.

ARCHITECTURAL DIGEST VISITS:

# Bobby Short

PHOTOGRAPHY BY ELIZABETH HEYERT  TEXT BY PETER CARLSEN





ONE OF THE MOST SUBTLE and elusive feats of interior design seems to be the creation of a successful environment for a famous individual. All too often the result is either so personal and crammed with mementos of a brilliant career that it serves to intimidate, or it is chillingly neutral, studiously avoiding anything other than international cliché. Pianist and singer Bobby Short has avoided both these pitfalls, orchestrating nine rooms in a rambling Victorian building in Manhattan into an original and authentic reflection of his own personality. From the moment a visitor walks into the hall, there is a sense of domestic ease and purpose. This is not a stage setting for glamorous parties, but an unforced outer manifestation of Bobby Short himself.

"First of all, you should know that my feelings about this apartment are bound up with my attitude toward this city," says Mr. Short. "I call it 'surviving attractively.' Much of my fascination with New York has always been the ability of people to survive, to overcome all the obstacles this city throws in their path, and then go on from there to fashion an elegant and well-ordered life."

Among the rooms that are elegant paradigms of Mr. Short's conversation is the music room, occupying what at earlier stages in the apartment's history served as the living room. A gleamingly lacquered piano dominates the space, echoed by a faultless wall of mirrors. It is a perfect statement of the singer's interests, and at the same time, a metaphor for his own suave public persona.



Bobby Short's sophisticated music has long been a highlight of Manhattan café society night life, and of the Hotel Carlyle. TOP: Like his music, the apartment designed by the entertainer communicates gracious ease within a well-ordered context. ABOVE: Ethiopian walking sticks and Richard Merkin's portrait form a stylized grouping in the Entrance Hall. RIGHT: Indian challis, and pillows covered in Brunschwig & Fils fabric, warm the Living Room sofa, while the Music Room, in the background, is boldly appointed with a New Guinea ritual-house pole and a Ronaldo de Juan painting.





The library is equally eloquent about another side of Bobby Short's personality: It is filled with books that are unmistakably the collection of a man with wide interests outside the usual gilded wavelength of show business. In addition, there are straw baskets and stools from Africa, paintings and drawings that relate to Mr. Short's own career, and objects of all kinds from many countries. "I am a collector," says Mr. Short, with the air of one confessing to an unfashionable vice. "But I'm struggling against the impulse. It's just that wherever I go, I find things I like. One solution would be to pack everything away so that I would have the things without having to look at them!"

Each room in Bobby Short's apartment seems to reflect a different aspect of him: the muted glamour of the music room, the highly personal library, and an unsentimental dining room, filled with natural and transparent surfaces. The kitchen, reflecting yet another point of view, is disarmingly cozy, with wide-planked floors and deliberately naïve details.

Preferring his own company and that of a few close friends, to the stereotypical round of parties and discotheques, he maintains a definite air of rationality and order in his life, reflected both in his long allegiance to the Café Carlyle—where he has performed for over ten years—and in his apartment. "There is one distinction I make, and that is between professionals and dilettantes. I think there are few of the latter who are really successful at being decorative and inconsequential. I admire people who have a *plan*. I think it's the most important thing in the world. Shaping your own tastes and ideas of comfort into a cohesive design is a wonderful challenge. In terms of interiors, I think I've tried to achieve a sense of relaxation without sacrificing an underlying discipline."

At the suggestion that this is perhaps akin to what he strives to do in his singing, Bobby Short pauses and then replies, "I was discussing this with an architect recently, and he claimed there was a great deal of similarity between a design and a song. I told him it's a good deal more ephemeral—in spite of recordings. But we did finally agree on certain basic points: the need for balance, moderation and coloration.

"There is another important point I'd like to make: It is a privilege to own beautiful things, but I don't believe that possessions should be treated with kid gloves. I like to have breakfast on a nice Queen Anne table, but if I spill my coffee on it, I don't become hysterical. Lovely things should never be abused, but they should be *used*, not treated as precious embalmed objects. And of course I realize that one day someone else will own them. Once you've faced the music, as it were, and accepted your own mortality, it can be rather fascinating to speculate on




LEFT: A bleached-wood floor, matchstick blinds and an unusually high dado establish a linear architectural background in the Dining Room. A paneled folding screen, painted by Ronaldo de Juan, adds calligraphic punctuation. Within this light uncluttered space, a focus of interest is a collection of brass and wood candlesticks massed together on the sleek glass-topped dining table. Mies van der Rohe cane and chrome dining chairs extend the aura of spareness. ABOVE: Recycled barn siding gives a warm country atmosphere to the Kitchen, with its nostalgic collection of theater posters and ethnic memorabilia.



"...to achieve a sense of relaxation without sacrificing an underlying discipline."
— *Bobby Short*






just who the next owner might be!

"In the meantime, I'm philosophical about transience and loss. I value my friends more than furniture or objects. To underline their importance to me, I try to ensure that there is always enough wine, food and music in the house for all of them."

The longer Bobby Short talks, the more snugly fitting his apartment seems to be: The organization and clarity of purpose that underline the design begin to form a single pattern, as cleverly worked out as one of his performances. Interior design is ultimately most effective when it appears to be effortless; and like the dazzling symmetry of a Cole Porter lyric disguised by its sugar coating of wit, the apartment is, on the surface, a casual exercise subtly reinforced by a shrewd appraisal of proportion and necessity. With the practicality of a lifetime of observation and work, Bobby Short says: "My life and my career are inseparable. And I think my home is a reflection of this." □



OPPOSITE ABOVE LEFT: An early photograph shows Bobby Short at age twelve, already happily seated at a piano. OPPOSITE ABOVE AND BELOW: A roaring fire and Richard Merkin's paintings enrich one wall of the cozy Library, while another is devoted to an extensive collection of books, records and small collectibles. Standing rigidly at attention in the background, a statue of a Moroccan palace guard injects a gentle note of humor. ABOVE: A tailored purity infuses the Master Bedroom, designed by Chris Parker. Flanking the mirrored headboard wall is, at right, a de Juan lithograph, and at left, a West African goat head carving.



# Antiques: The Radiance of Lamps

## *Form beyond Function*

TEXT BY DAVID BOURDON

AFTER SEVERAL murky millennia in which candles and oil lamps were the primary weapons against darkness, the art and science of lighting radically changed 100 years ago, in 1879, when Thomas Edison patented his incandescent light bulb—the first light bulb with commercial possibilities. In the decades following Edison's invention, artists and artisans went on a design spree, creating imaginative fanciful structures for electric lighting. Lamp makers were liberated from the design restrictions imposed by wicks and flames. The vertical flame—common to candles, oil and gas lamps—no longer predetermined their form. Instead, lamps could now appear in the guise of opulent flowers, voluptuous figurines and bold geometric configurations, often meriting recognition as striking works of art.

Happily, incandescent bulbs were manufactured just in time to be exploited by a host of Art Nouveau artists and designers, who produced some of the most glorious lamps in the history of artificial lighting. Since the style's curvilinear forms are based largely on botanical motifs, it is not so surprising that flowers are the most prevalent theme.

Flower lamps with electrified blossoms seemed to sprout everywhere, from the French province of Lorraine, where Emile Gallé and other master craftsmen from the School of Nancy were at work, to New York City, where Louis Comfort Tiffany was designing the most beautiful lamps ever produced in the United States. In Brussels, Belgian architect Victor Horta created an Art Nouveau masterpiece, the Hôtel Solvay, where all the bronze and glass lighting fixtures take the form of flowering plants, which curl above fireplaces, swoop in clusters from the ceiling and even wind their way around stair rails. In Paris, tall flower lamps burgeoned above the sidewalks, thanks to Hector Guimard, who designed the entrances for the Paris Métro.

Flowers were an ideal subject for Gallé, who, in addition to being an outstanding designer of art glass, ceramics and furniture, was also a



OPPOSITE: *Table lamp*, Emile Gallé, France, circa 1900. Cameo glass and patined iron; 22" high. The floral aesthetic of 1900 and the advent of electricity formed an artistic liaison as corollas became the motifs for the glass shades of lamps, and stems their bases. Macklowe Gallery, New York. ABOVE: *Table lamp*, Marcel Bouraine, France, circa 1930. Bronze, silver, ivory, and verd marble; 22" high. The figure of the jester assumes a delicately balanced pose, and the lighted shades softly illuminate the silver geometric inlay. Arach's Arts & Antiques, Beverly Hills.

horticulturist. During the last years of his life, from 1900 to 1904, he designed many lamps with floral motifs. While he customarily prized botanical accuracy, he occasionally invented imaginary flowers, as in his corolla lamp, where the shade is a sensual flower of blown-glass petals with delicately etched veins.

With the exception of Gallé, few Art Nouveau artists and designers could claim to be horticulturists. Why, then, were flower lamps so popular? Throughout the period, lamp designers seemed to equate electrical wires symbolically with plant stems, both being conveyors of vital energy. Perhaps they were impressed by the fact they could bend the electrical conduit into sinuous curves to suggest the stems of plants. Louis Majorelle, a Nancy designer noted for his metal work, obviously relished making flower lamps with convoluted bronze stems. Majorelle collaborated with the Daum brothers' glass firm, also in Nancy; he provided metal work for their lamps and they provided the glass for his.

The most sought-after Tiffany lamps are those with leaded glass shades representing sprays of wisteria, apple blossoms, dogwood, daffodils, poppies and other flowers. In addition to the leaded glass shades, mainly produced between 1900 and 1920, Tiffany also designed many variations of pond-lily lamps, consisting of bronze bases that represent a mass of leaves, and iridescent Favrile glass shades that represent blossoms. Each lily rises, and droops, from its own stem. The naturalistic design could only have been achieved with electric wiring, since the downward orientation of the shades would have been out of the question with combustion lighting.



*Table lamp*, Josef Hoffmann, Vienna, circa 1906. Silver plate and crystal; 16" high. Reflecting crystal balls, suspended from eight delicate chains, create a geometric refinement typical of Die Wiener Werkstätte design. Martins-Forrest, London.



ABOVE RIGHT: *Table lamp*, Daum, Nancy, 1925. Frosted glass with acid etching; 24" high. A simplicity of form characterizes this Art Déco lamp, enhanced by the subtle drama of its opalescent glass and finely textured etched shade. L'Odeon, London. OPPOSITE: *Firebird table lamp*, René Lalique, France, 1927. Molded and incised glass and patined bronze. Women, freed from the restrictive fashions of the period, became a major theme to dominate lamps, interpreted as sensuous nymphs, naiads and *femmes-fleurs*. Editions Graphiques Gallery, London.



After flowers, women were the most popular theme in lamp designs. The sensuous arabesque curves of the Art Nouveau style were personified by Loïe Fuller, an extraordinary dancer and a theatrical sensation in turn-of-the-century Paris. "La Loïe," as the French called her, actually hailed from Illinois and spent her youth trouping through American vaudeville houses and repertory companies. She was about thirty when she arrived in Paris and began to choreograph the lights and movements of her dazzling Skirt or Serpentine Dances. La Loïe performed in voluminous silk costumes, which she billowed and whirled through the air to create palpitating patterns that evoked butterflies, orchids or flames. Her performances stimulated many artists, including Rodin, and Toulouse Lautrec, who depicted her in a lithograph. She also inspired the French sculptor Raoul Larche to make his most celebrated works—gilt-bronze table lamps that show La Loïe enveloped in swirling drapery that conceals one or two lights.

The Loïe Fuller statuette is an excellent example of the kind of lamp that emits only enough light to call attention to itself. Unlike Larche, René Lalique produced a wide range of light fixtures, including chandeliers and wall brackets that actually illuminate whole rooms, as well as night-lights and decorative fixtures that are strictly self-illuminating. In lamps of the latter category, Lalique typically concealed bulbs in the base, to shine upward on a molded-glass plaque or "shade," sometimes representing fanciful creatures, like the elaborate bird woman of the *Firebird* lamp.

The idealized Art Nouveau woman

*continued on page 162*



*Loïe Fuller table lamp*, Raoul Larche, France, 1898. Gilt bronze; 18" high. The ethereal image of Loïe Fuller, a turn-of-the-century dancer, was regarded as the embodiment of the splendor of electric lighting. Editions Graphiques Gallery, London.



ABOVE RIGHT: *Table lamp*, base by Louis Majorelle and shades by the Daum brothers, France, 1900. Bronze and frosted glass; 18" high. Frequently inspired by floral motifs, Majorelle created this sinuous vignette of climbing stems and magnolia flowers. Blue Swan Gallery, San Francisco. OPPOSITE: *Ten-light lily table lamp*, Louis C. Tiffany, United States, 1900–05. Gold luster Favrile glass and gold patined bronze; 21" high. The Pond Lily lamp by Tiffany is a design that won the Grand Prix award at the 1902 decorative arts exhibition. Minna Rosenblatt, New York.



# Island Cottage

*Capturing the Unique and Special Charms of Nantucket*

ARCHITECTURE BY PAUL GRAY OF WARNER AND GRAY
PHOTOGRAPHY BY CHARLES S. WHITE
TEXT BY VALENTINE LAWFORD





AT FIRST SIGHT the landscape of Nantucket is apt to strike a superficial observer as just another illustration of nature's occasional way of experimenting with a minimum of props. Yet Nantucket, like other roughly comparable islands off the New England coast, has an undeniable capacity to inspire a passionate loyalty, not only on the part of its year-round inhabitants, but also in the hearts of its enthusiastic summer guests.

Four successive generations of the Gray family have spent their summers there, over a period of more than half a century. David Gray, Sr., the first member of the family to fall under the island's spell, became a memorable local benefactor, who presented the village of Siasconset with its Casino—an early and picturesque example of a community recreational center—and donated a golf course to the island. His son and daughter-in-law, the late David Gray, Jr. and the late Nancy Gray, made their summer home in the center of the island, at Polpis. Theirs was a secluded and beautiful house on the moors, filled with a collection of quarterboards and figureheads salvaged from shipwrecks, and of photographs and relics of the defunct Nantucket Railroad—all of which Mrs. Gray gave to the Folger Museum, in memory of her husband.

One of their two sons, Paul Gray, a partner in the architectural firm of Warner and Gray, of Santa Barbara, California, continues the story: "Our family loved the swimming on Nantucket, especially the ocean swimming on the east side of the island at Squam Beach. In the latter part of her life, my mother, thinking of some additional happiness that she could give to her children and grandchildren, started looking for a beach house or a site for a beach house on the island. After fifteen years of searching and waiting, a potentially suitable property came on the market. The beach house was a flimsy forty-year-old structure, dark and dank inside. But it was on our favorite beach and commanded wide-open views of ocean and beach grass and moorland. So she bought it."

Having bought the property, Mrs. Gray was faced with the choice of sprucing up and winterizing the nondescript shack, or pulling it down completely and starting again from scratch. Being a perfectionist, she chose the latter course, and asked her son Paul to design an entirely new building. Being an artist herself, she stipulated that it should be in the simple and robust, stern and personable style of the New England architectural tradition. She wanted a beach house that, seen from the outside, would complement and enhance the natural beauty of its site.

Fortunately for the architect, the foundation—and the well—of the original building were in good condition. Paul Gray describes the new construction: "Continuity of material, one of my mother's expressed requirements, was for me the most important and critical feature of the assignment. In relatively small architectural projects, especially, the use





PRECEDING PAGES: Wild brush rings the beach house architect Paul Gray designed for his family, on Nantucket Island. ABOVE LEFT: Integral to the design is a deck that wraps around three sides of the cedar-shingled structure. ABOVE RIGHT: A pitched roof and trusses emphasize vertical scale in the Living Room. OPPOSITE AND COVER: The interiors were designed by the architect's mother, the late Nancy Gray; her close friend Billy Baldwin served as consultant. In the Living Room, a narrow fireplace is the focal point amid cane-framed daybeds, slipper chairs, small Parsons tables and a large 17th-century bottle. FOLLOWING PAGES: A Regency chest of drawers, topped by a model of a clipper ship, demarcates the Living Room and Dining Area.











of identical or similar colors and materials has the ability to tie spaces together and to give a broad and generous sense of scale. I used white oak for the flooring throughout the house, and in the glassed-in sleeping porch. Six-inch white pine planks, painted linen white, were used for all the interior walls and ceilings. I treated the deck area, extending around three sides of the beach house, not as a mere exterior appendage but as an integrated geometric part of the building. To emphasize vertical scale in the interior of this house that is outwardly surrounded by a natural landscape composed largely of horizontals, I utilized a simple structural truss system."

As far as the interior of the beach house was concerned, Mrs. Gray knew equally well what she wanted—and did not want. In particular, she did not want it to duplicate, or attempt to compete with, the unique features of the family's house at Polpis. The decoration should be minimal, but the few "pieces" carefully chosen. By one of those benevolent strokes of destiny that only emerge as significant years after the event, one of the late David Gray, Jr.'s closest friends during his youthful summer vacations at Siasconset had been a boy called Billy Baldwin—like himself, a regular summer visitor since childhood. Their boyhood alliance persisted, and throughout the last years of Nancy Gray's life, long after her husband's death, it was the same Billy Baldwin, by then one of the most famous American interior designers, who was her neighbor and confidant on Nantucket. Not surprisingly, she asked his advice.

"Nancy Gray had a 'thing' against decorators as such," recalls Billy Baldwin. "She and David—who was also a talented architect—had always decorated their own houses. But she was familiar with the summer 'shack' that I rented for a while, and decorated, at Siasconset. She wanted the interior of her beach house to have what she called the same clean look. So we often went shopping together in Nantucket for the plain but beautiful seventeenth-century English export furniture that she loved, and the wonderful cotton fabrics woven by Nantucket Looms. In the process of furnishing her beach house she did use some of the furniture I have designed: the slipper chairs of woven willow and the coffee tables of pale pine in the living room, the bedside tables in the bedroom and the wrapped willow headboards of the beds. Clearly, we had many shared tastes. But Nancy Gray certainly didn't regard me, nor did I regard myself, as her decorator. The whole interior was very definitely her own affair and no one else's."

Today the little house on Squam Beach is one of the most cherished joint possessions of Mrs. Gray's children and grandchildren—and not simply because of the charm of the site or their love of swimming. Perhaps more because its construction was a combined family operation, and its inner ambience is a memento of friendship, old but unforgotten. □





PRECEDING PAGES: Captain's chests flank an antique English deal table and Windsor chairs in the Dining Area, where a pair of oil lamps is an appropriate light source. ABOVE LEFT: Contending that a continuity of materials and colors provides a small structure with unity and an increased sense of scale, the architect and designer employed the same materials for an enclosed Porch as those used in the main living area. Windows were left untreated to expose a serene vista of sand and water. ABOVE RIGHT: The continuity of materials extends to the Bedroom, enhanced by an antique English chest of drawers and straw matting. OPPOSITE: The Bedroom's still-life arrangement of conch shells appropriately merges with an ocean view.





# Gardens: On the River Ninfa

## *Reaffirming the Italian Past*

PHOTOGRAPHY BY ROBERT EMMETT BRIGHT



IN THE SPRINGTIME, after the rains have worked their annual miracle and before the sun's rays have become too strong, there is an interval when the flowers in the gardens of Ninfa, as though by common agreement, burst into bloom. It is a moment that has the exuberant glory of grand opera.

Ninfa lies in a marshy valley known as the Agro Pontino, at the foot of the pre-Apennines, about sixty-eight kilometers south of Rome. The region was already settled in prehistoric times, and overlooking Ninfa there are the remains of Stone Age constructions. By the Middle Ages Ninfa was an enormous farm, given by Emperor Constantine to Pope Zacharias. Under the Church's protection it flourished, and the city of Ninfa sprang up. By virtue of its situation at a convenient stopping point on the Appian Way linking Naples with Rome, the city acquired great importance. But its reputation attracted covetous Roman barons, who wrested it from the Church.

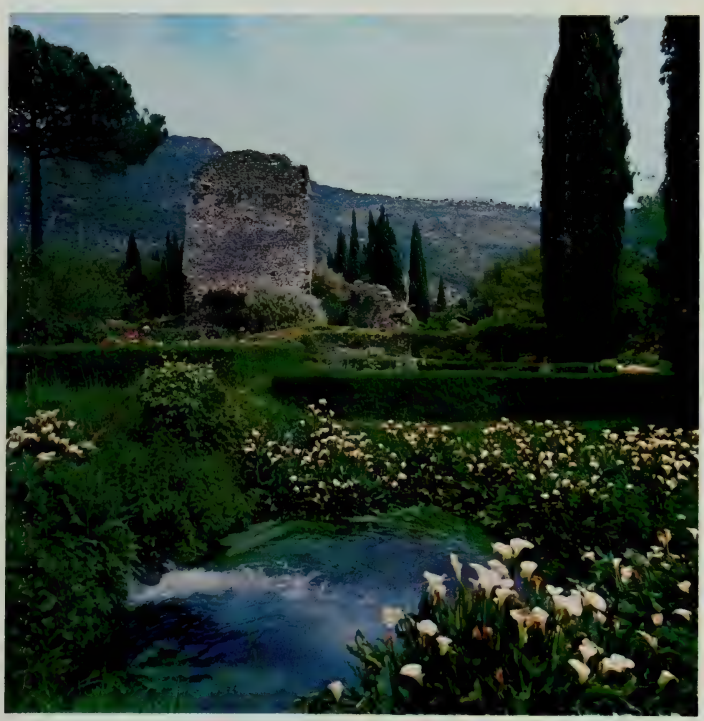
A nineteenth-century historian likened Ninfa to Pompeii, and although he exaggerates their similarity, there is a ghost of resemblance between them. For Ninfa, once the stronghold of the noble Frangipani family, and of the powerful Caetani counts, and finally of the Borgias, was abandoned in the middle of the fifteenth century and left to the ivy and brambles. Enclosed by a double ring of walls, which should have

The ruins of a Medieval walled city lend an enchanted atmosphere to the luxuriant Ninfa Gardens in Italy's fertile Agro Pontino Valley. OPPOSITE: An unruffled lake reflects billowy clouds and a crenellated tower built by Pietro Caetani in the Middle Ages, around 1300. ABOVE: Long rows of fragrant lavender bushes, the cascading blooms of a cherry tree and crumbling masonry punctuate the garden's daisy-studded lawn.





The ruins stand as a counterpoint to the vigor and lushness of the gardens.



The Gardens—set among tree-stippled pre-Apennine foothills—abound with water. LEFT: Near a gate that leads to the crenellated tower is a small pond, fed by a waterfall and bracketed by patches of irises. ABOVE: A second pond, ringed with calla lilies, is backdropped by stately cypress trees, orderly hedges, colorful rose bushes and the crumbling remains of another tower.

guaranteed protection to its palace and seven churches, Ninfa could not withstand the twin attacks of civil war and devastating malaria. The city was sacked and burned; its population was decimated by disease; and the churches stood empty.

Ninfa remained untouched for centuries, until about 1930, when the marshes were drained and the Caetani family—notably three sisters who were expert practitioners of horticulture—reestablished the gardens. Serving as a visual counterpoint to the vigor and lushness of the gardens stand the ruins of the Caetani castle, with its high crenellated tower, and of the cathedral of Santa Maria Maggiore, in which Pope Alexander III was crowned.

Nature has lavished upon these fertile acres an abundance of water: It springs up from hidden subterranean sources, runs through brooks and gathers into pools. And through the gardens winds the river that takes its name from the Italian word for nymph—*ninfa*—chosen, history records, because in Roman times a temple to the nymphs stood nearby.

The river is crossed by several bridges, the oldest of which, the







Ponte Marcello, is a graceful arch of moss-covered stone. Another bridge, of rustic wood, stands by a forest of bamboo, which at first glance seems like an anomaly. Part of the charm of the gardens of Ninfa lies in just such surprises: A clump of tulips rises out of the grass; a small field of narcissus brightens a meadow; and around the base of an umbrella pine, tiny pastel plants form a magic circle.

Each year, as the garden is nourished by the water and sun, its design is re-created and revealed anew. Among the first blossoms to appear are those of flowering trees such as Japanese cherry, plum, peach and crabapple, in varying tints of pink. Lavender tulip trees and white snowball bushes enhance this subtle palette of color. Lining the banks of streams are dense outcroppings of calla lilies. Beside one pond, a show of purple Japanese irises mingle with the reeds; by another, golden irises glow. A living monument to a gardener's expertise is an enormous parasol made entirely of pink and gold tea roses. And garlanding the meadows are poppies in variety, such as the diaphanous Shirley, exotic Oriental and golden California.

Masses of white roses, climbing over the ruins of this once proud imperial city, seem a particularly appropriate flower for the gardens of Ninfa. "Men come to build stately sooner than to garden finely: as if gardening were the greater perfection," said Sir Francis Bacon. As stately as the city of Ninfa may have been, little remains; but the gardens of Ninfa are a tribute to the noble family that rescued the neglected land, and a reminder that while what is built by man is transitory, the beauties of nature are eternal. □

*—Helen Barnes*

Vignettes of water, stone and flowers endow the gardens with multifaceted beauty. TOP LEFT: An ancient moss-grown bridge spans the gently flowing river Ninfa. CENTER LEFT: Crabapple trees in full flower send forth great umbrellas of blossoms. LEFT: Morning glories form a delicate circle of color at the base of a hospitable tree trunk. OPPOSITE: A pine tree shades a lily-bordered bank of the Ninfa.



# Andalusian Mood

*The Duchess of Lerma's House in Spain*



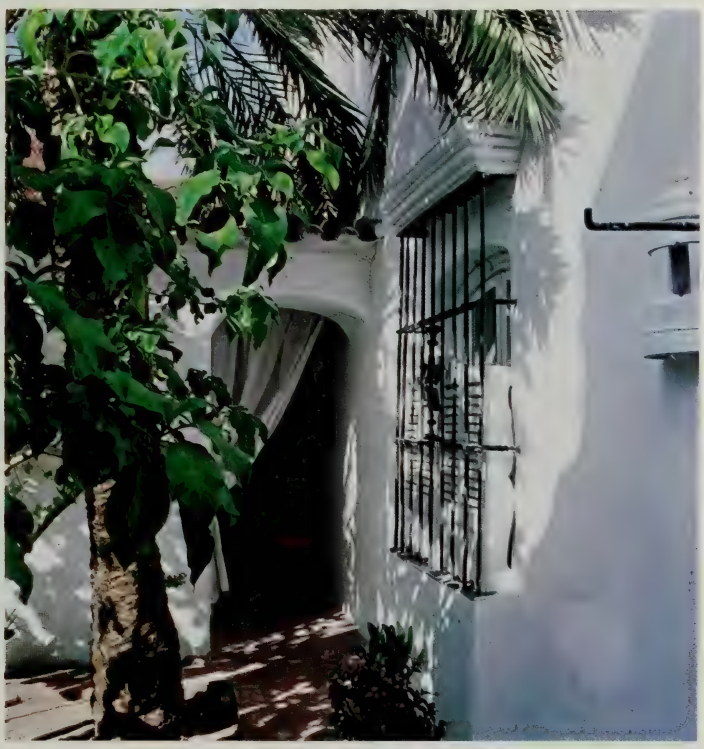


PHOTOGRAPHY
BY DERRY MOORE



THE WHITEWASHED HOUSES of the countries surrounding the Mediterranean form one of the strongest vernacular architectural images in the world. Those of Spain are the most familiar, in part because of their continuation in what was the Spanish Empire in South and Central America. This image is primarily that of the Spanish province of Andalusia, since buildings in other areas are not necessarily so strikingly white. The duchess of Lerma's house in the south of Spain has the very strong and unmistakable character of Andalusia, and therefore—to the rest of the world—of the Spanish nation itself.

It stands in farmland on the threshold between the tourist developments of the Mediterranean coast and the uninterrupted vastness of forests and mountains—all within sight of Gibraltar, Africa and the Bay of Algeciras. The country behind is unexpectedly lush, although within a few kilometers of the overdeveloped coast. It is only slightly populated and abounds in wildlife. Here are the best of the white towns of southern Spain, where churches, monasteries and convents are richly ornamented with paintings, sculpture and the excess of gold brought from the New World in the sixteenth century. There are strange and secret places where tourists do not go and where things have not changed for many decades. Here in this part of Spain it is easier to see under the dust cover of the twentieth century the visual



OPPOSITE ABOVE: Originally a *finca*, the typically Andalusian residence of the duchess of Lerma stands in stark simplicity against the landscape of farmland near Gibraltar. Extensive renovations and additions were carefully related to the original structure's historic character. LEFT AND ABOVE: Bougainvillea and tree-sized geraniums climb the walls and the tile roof, adding brilliant color to the whitewashed façade. Arched openings without doors, creating an indoor-outdoor atmosphere, are draped with waxed sailcloth as protection against the intense Mediterranean sunlight.

There are details more often found in an English country house.



facts of the past than is possible in most other parts of Europe.

The land around Gibraltar has always been a crossroads of different cultures, and the influences upon it have been varied. The most noticeable influences are Moorish and British, and these can be traced in the buildings of the area in much the same way Dutch strains can be found in parts of England, or French strains in Scotland. The two mountains on either side of the Straits of Gibraltar are a daily geographical reminder of the source of these alien influences, and much the same may be said of the duchess of Lerma's house. There are details more often found in an English country house, and the architecture, especially the low arches leading to the courtyard, creates an atmosphere quite reminiscent of Africa and its Moorish influences.

In replanning and enlarging her house, the duchess instinctively, and simply, related alterations and additions to the original shell. There is nothing that does not harmonize with what was already there, and it is often difficult to distinguish between what is old and what has been added.

Originally the house was a *finca*, or farm, with a main block of four principal rooms behind a symmetrical façade, and a courtyard beyond, with other buildings ranged irregularly around it. There are two ways into the courtyard, one through the hall of the house and the other through the open arched porch. The





LEFT: Light filtering through *esterones* of coarse plaited grass, hung outside over the window grilles, gives the Drawing Room a soft golden glow. Indigenous furnishings—a Carlos IV commode and an 1830 Cuenca rug—blend with 18th-century French chairs and English chintz draperies. Paintings, from left to right, are by Brueghel de Velours and the School of Goya. ABOVE: The *Zaguán*, a passage leading to the central patio, is casually appointed with trophies of the family hunt, rustic Spanish furniture, basket chairs covered in English chintz, and rush matting laid over the tile floor.



indoors and outdoors seem indistinguishable: There are pieces of furniture out-of-doors, and there are plants inside the house. Windows are large, and here and there are openings with no windows or shutters—covered simply with sun curtains of waxed cotton made for the spinnakers of local fishing boats. Over other windows hang traditional *esterones* of coarse plaited grass, similar to the mats on the tiled floors.

In the summer the room most used, the *zaguán*, leads onto the patio. There are basket chairs upholstered in English chintz, and Spanish country furniture. Outside, the walls and roof around the patio are covered with flowers: bougainvillea, tree-sized geraniums, and moonflowers, which open from dusk until dawn.

In winter the straw matting in the principal rooms is replaced with thick nineteenth-century rugs made by the Royal Canales Factory, and fires are lighted. These rooms, while predominantly Spanish, show a character more like rooms in other European countries. There is English chintz in the drawing room, for the curtains and on low comfortable sofas, and there is also French furniture. In the dining room there are silver trophies of Gibraltar race meetings and Spanish Carlos IV furniture.

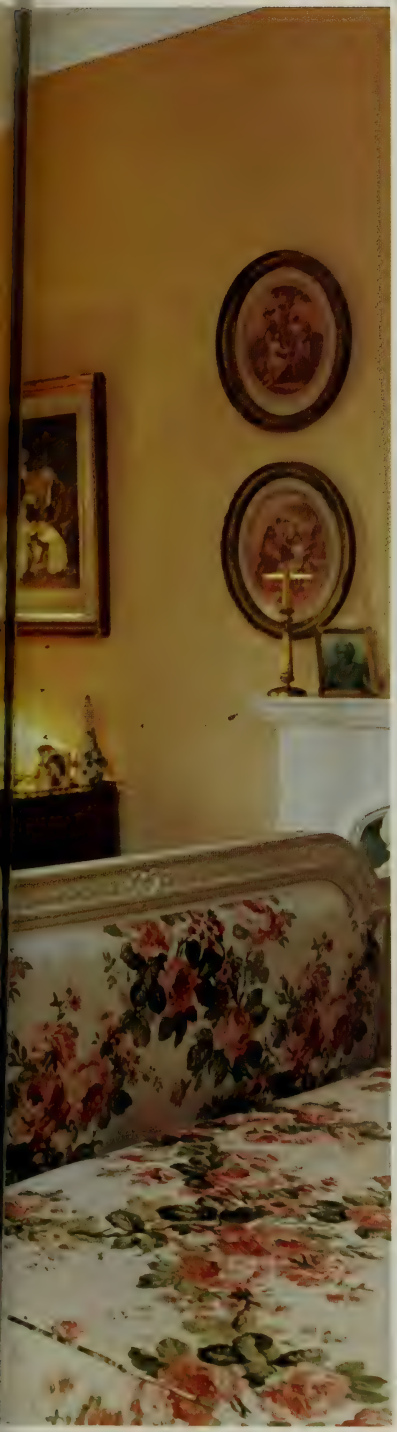
Much of the furniture and paintings was inherited by the duchess, and she has been fully aware of their strong sense of character and scale, in arranging them. It is unlikely that





LEFT: The plain whitewashed walls of the Dining Room are adorned with three muted floral still lifes, part of a group of seven by Andres Perez; their placement—unframed—exemplifies the directness of the décor. Carlos IV chairs surround the 19th-century English table, and rich color is provided by a 19th-century Spanish rug. Silver trophies are family souvenirs of Gibraltar race meetings. ABOVE: A bounty of fresh vegetables enlivens the Kitchen, where the clean traditional look is accented by the exaggerated proportion of patterned tiles that rise high along the walls.





such objects would have been found in plain whitewashed rooms before the present century; this kind of directness and simplicity makes a stunning impact. There is no superfluous decoration in the house, and what new objects—like lamp bases, tables and chairs—have been brought in are of the simplest kind.

This feeling of appropriateness to locale and the old building is carried through to the kitchens and pantry. There is no plastic—surfaces are natural wood, marble or ceramic—and modern equipment is kept to a minimum. But everything is here that is needed for the preparation of food and the running of the house. They are like old-fashioned kitchens, but totally suited to present needs—traditional rather than out-of-date. Bathrooms are arranged in the same way, with brass taps, colored tiles, chintz curtains and white-painted furniture.

An indigenous style is naturally the most satisfactory for daily life, although there can be great joy in finding a Moorish kiosk in the Bavarian mountains, or a Swiss chalet in London. However, the duchess has made her house typical of southern Spain in everything she has done. The principles behind the décor she created apply to the conversion of all old houses everywhere. But here the effects are unmistakably Spanish—or, more accurately, Andalusian—and complement the intense heat, strong sunlight and dark shadows. □

—*David Mlinaric*



LEFT: A country garden atmosphere prevails in the duchess's Bedroom. English floral chintz, used extensively, is complemented by warm-toned paint and rush matting; the fauteuils are 18th-century French. An arrangement of Spanish prints, also dating from the 18th century, reinforces the indigenous traditional flavor, while family photographs personalize the cheerful feminine setting. ABOVE: The view from the house extends past a small bathhouse beside the swimming pool to the vast countryside of farms and cork forests that characterize the topography of southern Spain.



# Architecture: Antoine Predock

PHOTOGRAPHY BY PETER B. KAPLAN
TEXT BY BARBARA GOLDSTEIN



TOP: A house by Antoine Predock, in Albuquerque, New Mexico, presents a deliberately unrevealing walled façade to the street, but generous openings on the floor above afford fine views of the mountains. ABOVE: At the front entrance, a concrete column, rough-sawn cedar panels and adobe-colored walls give subtle variation of tone and texture. OPPOSITE: Dramatic sculptural yucca trees stand guardian by the front door.

ALBUQUERQUE is a city spectacularly poised between the Sandia Mountains and the Rio Grande, with its miles of grassy banks. When architect Antoine Predock chose to locate his practice here, it was largely because of his love of the dramatic Southwest landscape and the vernacular architecture that it bred. His work, which is widely recognized in the Southwest United States, has always been—at least partly—a response to these two factors.

The architecture of New Mexico has traditionally derived its forms and colors from the materials indigenous to the area—adobe, wood and tile. It is also a response to the need for protection against the intensity of the sun's rays. Hence, it is an architecture of thick walls, small windows, overhanging balconies called *portales*, and the rich peaceful colors of the desert. In his designs, Mr. Predock has adopted the spirit of New Mexico's vernacular architecture while freely interpreting the specifics





...an architecture of thick walls, *portales*, the colors of the desert.

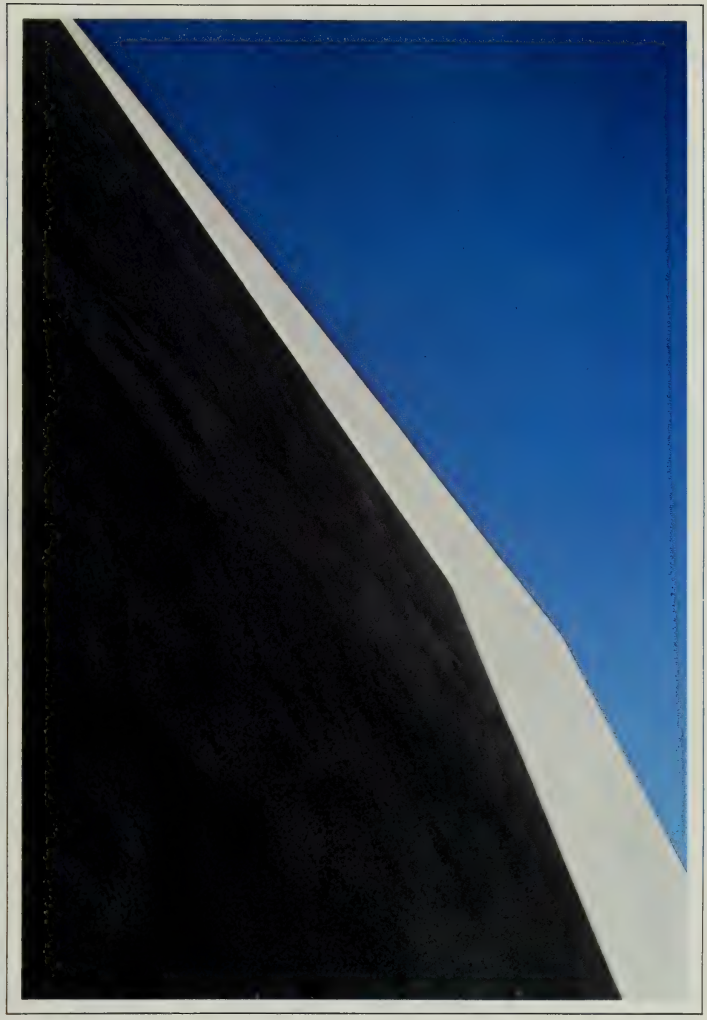
of its traditional forms and shapes.

In this house for a large and active family, the architect was challenged with creating a space that is beautiful in form and functional in terms of many practical demands. The house is set in one of Albuquerque's many suburbs, on a prominent corner where two roads meet to form a *V* shape. It was the clients' wish that their house turn away from the street, creating a very private environment with little visual or physical access.

Mr. Predock has created an "inward-looking" house that presents a blank, solid façade to the street, but "opens up" on the private side, which faces a fine view of the Sandia Mountains. Much of this private side focuses on outdoor activity areas: A tennis court, swimming pool, playground and garden are terraced into the landscape; these serve as outdoor "rooms"—extensions of the family living space inside the house.

On the entrance side, the house presents a deliberately blank façade,





The vernacular architecture of New Mexico is characterized by thick unornamented walls, in which simple forms take on added significance. ABOVE LEFT: Two drainpipes of traditional design engage in a poetic dialogue. ABOVE RIGHT: Intense sunlight, making abstract patterns, is part of the aesthetic equation in the American Southwest.

with windows just visible on the upper level. A long angled wall extends just above eye level, all around the perimeter of the site; the walls of the house and the garden have a uniform adobe-colored stucco finish. The front door is central, and is approached by a formal brick drive. Two sculptural yucca trees seem to stand sentry at the front door.

Inside the house, the proportions expand dramatically in the double-height entrance hall. One flight of stairs leads down to a hexagonal living room, overlooking the outdoor areas. Another more ceremonial staircase leads up to the parents' private domain. This staircase creates the feeling of an amphitheater in the hall; when the family entertains, pillows are placed on these stairs for informal seating. On two sides of the brick-paved entrance hall, large free-standing architectural cabinets serve as partitions, yet allow glimpses to spaces beyond. High windows admit the sun, providing a view of the



Inside the house, the proportions expand dramatically.

mountain peaks and casting subtle light on an old family collection of Navajo rugs and pottery from a number of Pueblo Indian tribes. Adjacent to the entrance hall are dining area, kitchen and study. This is the hub of the house. Beyond is a bedroom wing, which is for the children.

Mr. Predock's design includes a definite hierarchy of public and private space. Public rooms have large windows and glass-paneled doors affording views of the tennis court and pool. Directly outside are shaded brick-paved areas for dining and entertaining, including a small circular fountain that provides the gentle sound of bubbling water. More private spaces, such as the children's wing and the master bedroom suite, have much smaller windows, which are carefully placed to give classic views of the mountains.

Mr. Predock uses walls in a way similar to that of Mexican architect Luis Barragán, whom he much admires. While outside walls create a





ABOVE LEFT: In the Entrance Hall, the staircase leading to the master bedroom suite lends an inviting ceremonial atmosphere to the expansive space. ABOVE RIGHT: Exposed wooden beams, Indian blankets and pottery, and a fireplace with a shallow recess seemingly carved out of the thick wall add to the Southwest atmosphere of the Living Room.

solid appearance, they are perforated with windows that purposefully frame the views. The materials, too, are expressive. The outdoor balconies of the bedrooms are faced in rough-sawn cedar panels, creating an informal relaxed appearance. They are positioned to catch the morning sun, and shade the living areas at midday. Interior walls are finished with white sand-textured plaster. Some ceilings are paneled in rough-sawn pine, and the living room has exposed fir beams. There are brick fireplaces in the living room, study and kitchen. Interior brick paving continues to parts of the exterior, creating a unity of surfaces.

Any house is, to a certain extent, a dream house. But a house an architect designs closely with a client can fulfill two dreams—as a statement of the architect's ideas, and as an expression of the residents' personal style. A design may be successful in filling the client's requirements; if that is the case, then the house can be

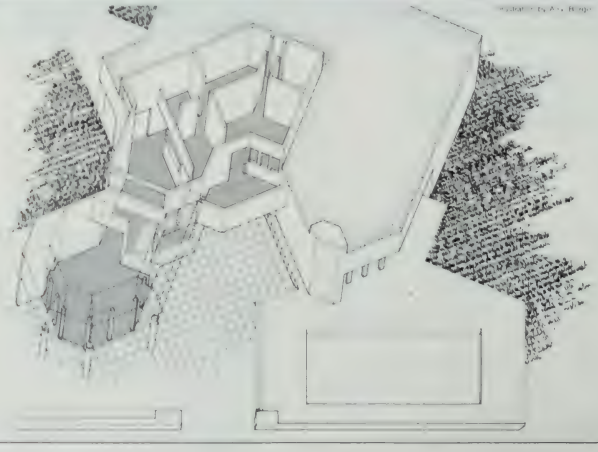
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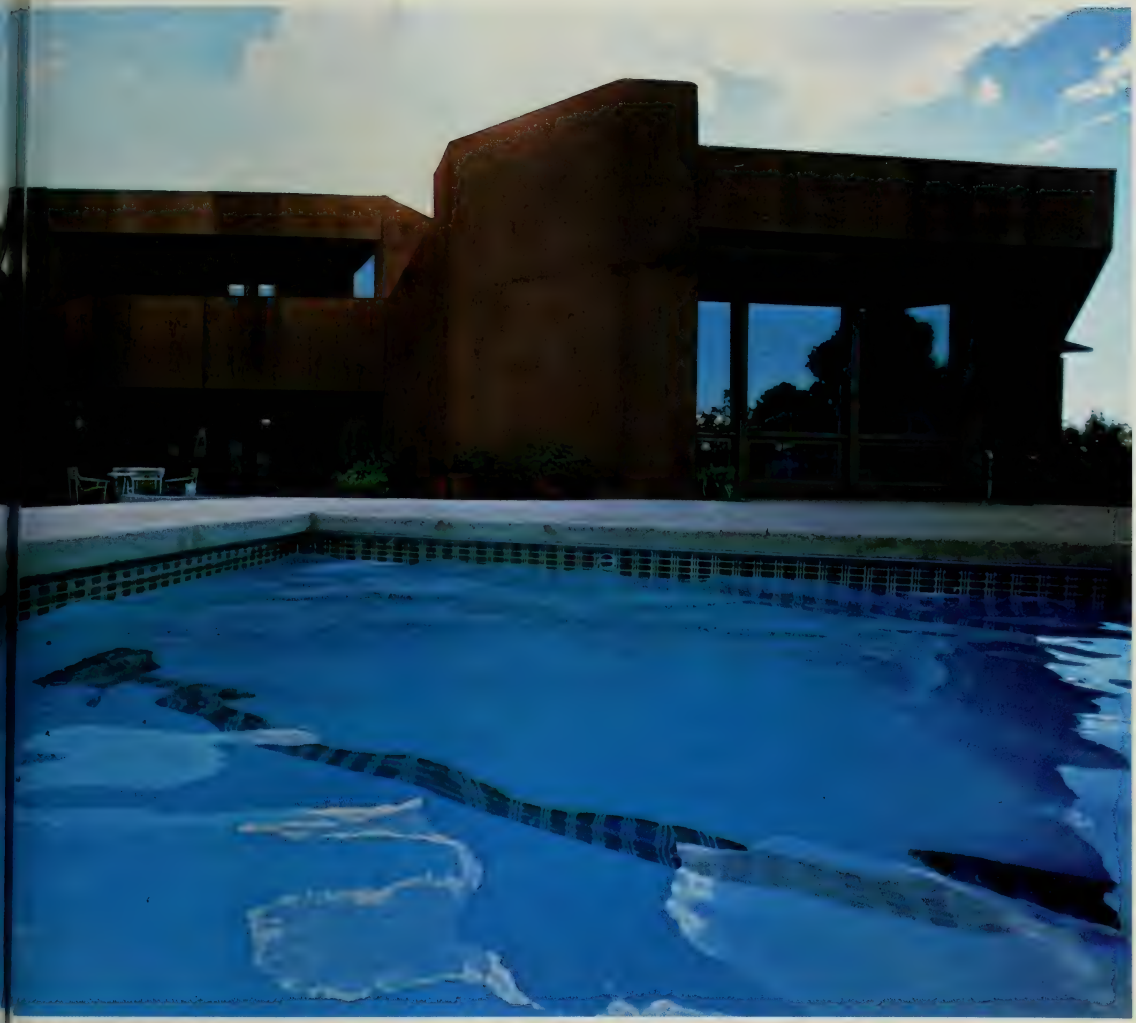


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The house opens up dramatically at the back, with windows facing mountain vistas and landscaped outdoor areas. 1. An overhanging *portal*, a traditional Southwest element, provides shade for the living room. 2. Outside the dining room is a fountain on the brick-paved patio. 3. An axonometric drawing shows the graceful angles of the shape and plan. 4. The desert sun and the shadows it creates form a pattern on the brick. 5. The swimming pool is one of the outdoor areas integral to the design.

called a success in functional terms. If, however, it also lives up to the architect's vision, it becomes a good piece of architecture. This house in Albuquerque succeeds on both of these levels: It works well for the family living there, and it is also a fine example of a modern regional architecture this country has long missed. The thick white walls and shady *portales* are more than picturesque. They are effective, time-proven ways to work creatively with harsh climatic conditions.

Antoine Predock is an architect who is very sensitive to the landscape. He considers the natural environment both as a setting for his designs and as something to be enjoyed by the people who use his buildings. In this house, he has created a building that fits beautifully and quietly into its setting and functions as a comfortable home. It is a house with the dignity of traditional architecture and the convenience of most contemporary design. □

# The Collectors: An Adventure in Art

*Peggy Guggenheim in Venice*

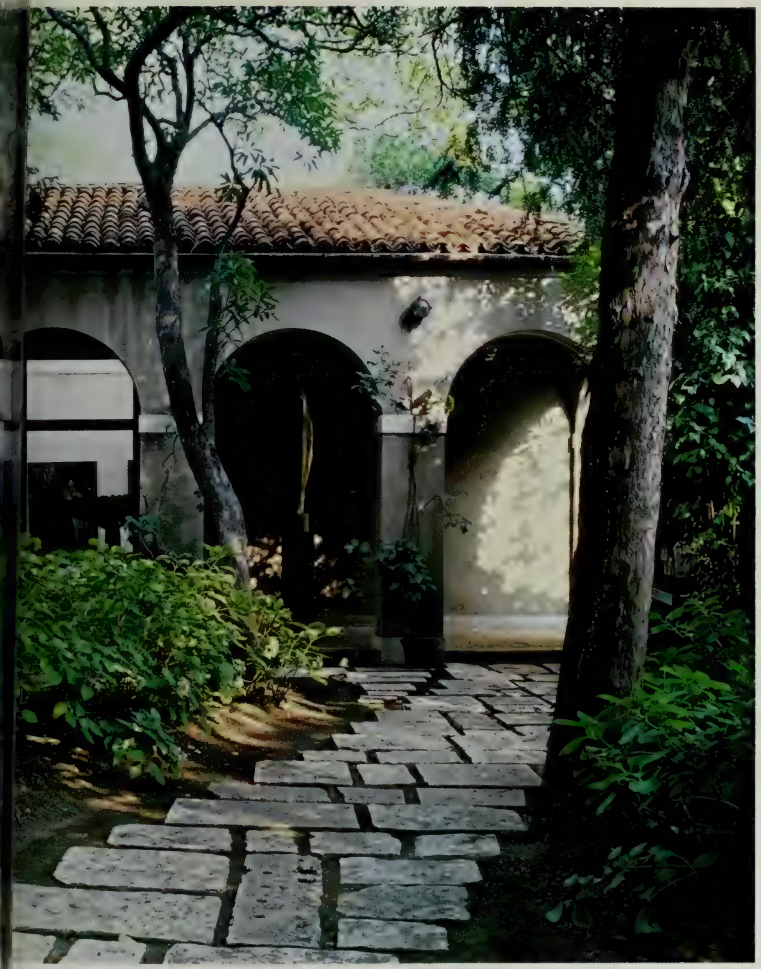




ABOVE: In 1947, art doyenne Peggy Guggenheim chose Venice as her permanent abode, establishing herself and her incomparable collection of modern paintings and sculpture in the Palazzo Venier dei Leoni. A landmark designed by Lorenzo Boschetti, in 1749, the palazzo continues to enrich Venice's long aesthetic tradition.

PERHAPS NO OTHER collector has pursued twentieth-century art with such passion and such personal involvement, or pursued it with such impressive success, as the legendary Peggy Guggenheim. Armed with a quick and probing mind, curiosity about all things, a generous spirit and a respect verging on reverence, for creativity, she set out on her conquest of the art world over forty years ago.

It all began in late 1937, when, after leaving her French painter husband, Lawrence Vail, she decided—under the influence of Marcel Duchamp—to devote her abundant energies to opening an art gallery in London. Duchamp introduced her to Surrealism and to the Surrealists, and on his advice she bought her first piece of sculpture, *Shell and Head*, from Jean Arp. The gallery so organized, named *Guggenheim Jeune*, opened with a show of Jean Cocteau. During its short career it showed everything from Kandinsky and Tanguy to children's art. There was a sculpture show of works by Brancusi, Arp, Gabo, Pevsner, Calder and Moore. There was a collage show that included Ernst, Picasso, Miró, Braque and Schwitters. And, on the



PHOTOGRAPHY BY PETER VITALE
TEXT BY JOHN LORING



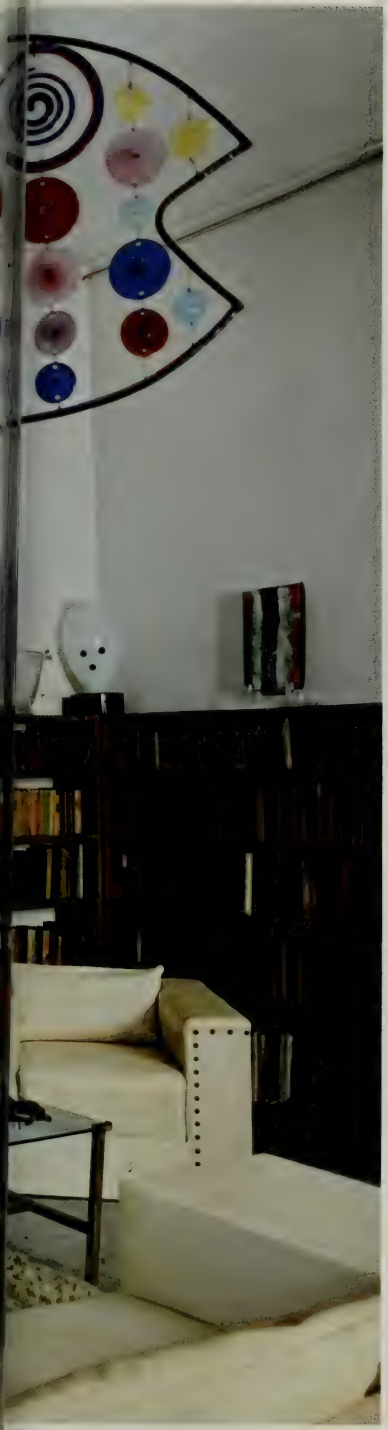
good advice of her then companion, the Irish playwright Samuel Beckett, Peggy Guggenheim collected. "As it was extremely difficult to sell the work exhibited," she says, "I usually bought one painting or sculpture from each show, in order to console the artist. Without planning it, I started my own collection."

The gallery was a financial disaster, and in its second year she decided "to lose a lot more and do something worthwhile." She decided to open a museum of modern art in London, and she showed great foresight in turning for advice to one of the twentieth century's most impressive thinkers and writers on the subject of art, Herbert Read. Their project, however, was cut short by the start of World War II, and Peggy Guggenheim moved to Paris—taking the list of art she and Read had compiled for their museum.

In Paris the list was revised with her old friend Duchamp, and immediately she went on a buying crusade. "I put myself on a regime to buy one work of art a day," she recalls. She quickly collected two Dalis, a Man Ray, Giacometti's first bronze, two Antoine Pevsners,

ABOVE LEFT: A stone pathway in the Sculpture Garden relates in texture to Eduardo Paolozzi's *Chinese Dog*, while an archway sets off the formal purity of Brancusi's *Bird in Space*. Windows reveal two paintings within the gallery by the collector's second husband, Max Ernst. ABOVE: Another garden sculpture is Fritz Koenig's 1957 *Chariot*.





It all began in late 1937, when Peggy Guggenheim decided to open an art gallery in London.



Léger's *Men In The City*, Brancusi's *Bird in Space*. From the collection of her couturier, Paul Poiret, she acquired her other great Brancusi bird, the *Maiastra*. The war, however, eventually cut short the buying spree. With the Germans only two days out of Paris, Peggy Guggenheim sent her collection to be hidden on a farm near Vichy and fled to the south of France. There she aided numerous artists in escaping to America, until on July 13, 1941 she herself left for New York with her ex-husband, Lawrence Vail, their two children, her new companion, Max Ernst—and, of

LEFT: A simple background emphasizes artworks in a Sitting Room dominated by a Calder mobile and a René Bro painting. Bookshelves display a pair of Bambara antelopes and voluptuous glass sculptures by Jean Arp, while a sugar sculpture of the palazzo accompanies a Picasso vase on the low table. Commodious leather-upholstered pieces were designed by Peggy Guggenheim. ABOVE: A Picasso painting, Giacometti sculptures and a Calder mobile make the Entrance Hall an artistic treasure trove.





Much of the stucco came down, and the collection took up residence in the new pure-white interior.



course, her collection of artworks.

In New York she married Ernst and bought an East River mansion on Fifty-first Street that was to become the hub of 1940s art. With a group of advisors that included André Breton, Ernst, Piet Mondrian, Alfred Barr, director of the Museum of Modern Art, and J. J. Sweeney, later director of the Guggenheim Museum, she opened her second gallery, Art of This Century. Every major Surrealist and Abstractionist was represented, and she attended the opening wearing one earring by Tanguy and the other by Calder—thus symbolizing

LEFT: Senufo sculptures and 17th-century Spanish furniture add dark wood accents to the Dining Room. Lighter in tone is Archipenko's cubistic wooden sculpture, which rests beneath an animated Léger oil, at left. Muted earth tones color Ludwig Marcoussis' painting *Habitué*, next to it, and Jean Metzinger's stylized canvas between the windows. ABOVE: Paintings by modern masters (left to right) Jacques Villon, Robert Delaunay, Picasso and Juan Gris further enhance the Dining Room.

"I put myself on a regime
to buy one work of art a day."
*—Peggy Guggenheim*





ABOVE: French artist Lawrence Vail, the collector's first husband, created the vase and bottle fantasies that adorn the Bedroom mantel; made of glass, they recall Venetian expertise within this medium. Graceful in silhouette, a 19th-century Venetian corner cabinet and pair of adjacent armchairs project an engaging sense of femininity—an aura reinforced by the artful arrangement of a copious earring collection.

her impartial admiration for the two separate movements in art.

Peggy Guggenheim had the perfect mix of wisdom, innocence, daring, exhibitionism—and wealth—to make the gallery the most important one of its day, and it was there that she introduced to the world the New York School—or what is now popularly called Abstract Expressionism. Robert Motherwell, William Baziotes, Ad Reinhardt, Mark Rothko, Adolph Gottlieb, Clyfford Still, Hans Hofmann and, of course, Jackson Pollock, all had their first one-man shows at the Art of This Century.

The list of "her" artists is staggering. When asked today how she knew these men would become America's most admired painters, she says modestly, "It was really just good luck." But the celebrated critic and champion of Abstract Expressionism, Clement Greenberg, states it more convincingly. "She has a flair for life, a sort of smell for life that makes her recognize vitality and conviction in a picture. It is surer ground in selection of the new than taste."

Despite her New York successes, Peggy Guggenheim longed to return to Europe. In 1947, after placing her





artists with other dealers, she closed Art of This Century and moved to Venice with her now formidable collection. In Venice she bought the unfinished Palazzo Venier dei Leoni, a massive, truncated eighteenth-century palace. The heavily stuccoed interior was, she explains, "like an elaborate bird cage and no place for modern art." So much of the stucco came down, an additional gallery was built on one side of the garden, and the collection took up residence in the new pure-white interior.

Naturally she continued to collect: Francis Bacon, Victor Vasarely, Matta, Sam Francis, Asger Jorn, Grace Hartigan, Eduardo Paolozzi, as well as Italian artists like Arnaldo Pomodoro, Tancredi, Giuseppe Santomaso, and Piero Dorazio. Since 1951 Peggy Guggenheim has opened the galleries of her Venetian palace and its sculpture garden to the public on a limited number of summer afternoons. And there, surrounded by the hundreds of masterpieces of her collection, she continues to receive the art world with the same enthusiasm, optimism and curiosity that have kept "Peggy" and art mutually addicted for the past forty years. □

ABOVE LEFT: Two paintings by Joan Miró are evocative presences in the Gallery that Peggy Guggenheim added to the palazzo. Sculptures include Giacometti's first bronze, on the pedestal, and a polychrome Sepik River ancestral figure, in the corner. Visible through the arched window is a Romanesque wellhead in the garden. ABOVE: Garden foliage surrounds a 1960 Max Ernst bronze sculpture entitled *In the Streets of Athens.*



# Art: Fragments of History

## *Dramatic Statements in Black and White*

TEXT BY BEAUMONT NEWHALL



OPPOSITE: *Fontaine de Saint Philippe,* Jerusalem; Auguste Salzmann, 1853. Calotype; 9¼" x 13". Salzmann, a painter by profession, refines his picturesque sites with the harmonious effects of light and shadow. Stephen White's Gallery, Los Angeles.

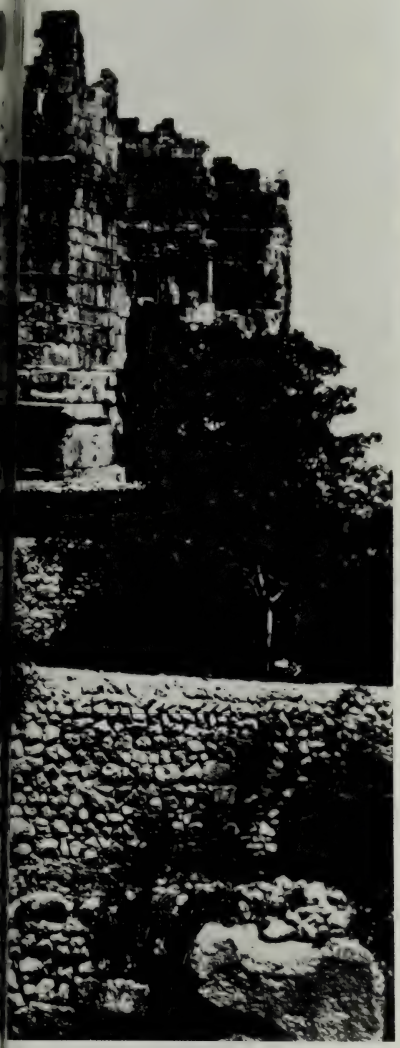
ABOVE: *Glastonbury Abbey,* England; Roger Fenton, circa 1856. Albumen print; 9" x 11½". A celebrated photographer of cathedrals and English landscape, Fenton captures the romantic splendor of this 13th-century abbey. Daniel Wolf Gallery, New York.

A NEWSPAPER ACCOUNT, published in Paris seven months before the disclosure of Daguerre's secret process in August, 1839, reads: "Travelers, you will soon be able to acquire the apparatus invented by M. Daguerre, and you will be able to bring back to France the most beautiful monuments, the most beautiful scenes of the whole world." Within a year the prediction was fulfilled, and permanently fixed images on paper, from a camera obscura, were made available. No copies could be made of the photographs—each was unique—but for the first time, collectors were able to buy these reproductions of the Acropolis, of Syrian mosques, of the temples and pyramids of the Nile.

In England, William Henry Fox Talbot, simultaneously, and independently of Daguerre, invented another photographic process, which resulted in the development of the first



Expeditionary photographers were
eager to record monuments that had never been photographed,
and were rarely seen by European eyes.



ABOVE: *The Circular Temple of Baalbek,* Lebanon; Francis Frith, circa 1857. Albumen print; 6" x 9". Frith, known for his stereoscopic views, depicts this temple with a crispness of detail characteristic of his work. North Point Gallery, San Francisco.



*Mont-Saint-Simeon Stylites,* Iran; Albert Poche, 1878. Albumen print; 8" x 10".
The public, who had been enamored of paintings of the Near East, were amazed by the new visions made possible by photography. Stephen White's Gallery, Los Angeles.

negative from which an almost unlimited number of positive prints could be made. At first these were crude, but in two years he improved his technique, which he named *calotype,* from the Greek, meaning "beautiful picture." Talbot called attention to the wealth of detail they contained, far exceeding what could be drawn or painted.

From photography's birth, its value in recording great architectural monuments was praised by critics, as well as by eager followers of the new medium. Photography's severest critic was Charles Baudelaire, yet he praised the "absolute factual exactitude" of the camera. "Let it rescue from oblivion those tumbling ruins," he wrote in 1839, "those books, prints and manuscripts which time is devouring and which demand a place in the archives of our memory."

The expeditionary photographers of the nineteenth century were eager to record monuments that had never been photographed and had only infrequently been seen by European eyes. Among them was the Swiss-born painter Auguste Salzmann, whose publication of a series on Jerusalem was meant to validate the theories of his archaeologist friend Louis-Félicien-Joseph Caignart de Saulcy. A few years earlier, on a visit to Palestine, de Saulcy had concluded that much of the architecture attributed to the Greeks was Israelite in origin, and that the Tombs of the Kings were actually designed for Judaic kings. So revolutionary were de Saulcy's findings that he was laughed at by his colleagues, who considered his drawings and maps purely imaginary. Salzmann was commissioned by the government to verify de Saulcy's claims. He took some two hundred paper negatives that resulted in the almost total exoneration of the archaeologist. De Saulcy thanked Salzmann in a Paris newspaper "for taking the time to verify my claims on the spot with the help of a very skillful draftsman: the sun!"

Egypt drew an astonishing number of photographers when the great



ABOVE: *The Temple of Kom Ombo*. Egypt, Felice A. Beato, circa 1857. Albumen print; 10" x 14¼". A determination of the arrangement of the temple and other buildings of Kom Ombo was made possible after the site was cleared in 1893. Daniel Wolf Gallery, New York.

OPPOSITE: *Hypostyle Hall, the Temple of Amon-Re at Karnak*, Egypt; Felice A. Beato, circa 1857. Albumen print; 9" x 12". In this view, Beato focuses on the obelisk, surrounded by columns depicting carvings of the lotus and papyrus. North Point Gallery, San Francisco.

temples on the Nile were being excavated. It was quite probably in 1857 that Felice A. Beato, Venetian by birth, English by naturalization, went up the Nile to Kwan Ombu, just below the present site of Aswan Dam. There lay the ruins of the Temple of Kom Ombo, built in the Ptolemaic period around the second century B.C. Beato skillfully captured the drama of these ruins, which are among the most striking in Egypt.

A well-known British photographer, Francis Frith, made three expeditions from England to the Near East. In 1856 he sailed to Egypt for the first time and returned in 1857 to find that foreign views were in great demand. Negretti and Zambra published one hundred of Frith's stereoscopic photographs, and immediately commissioned him to go on another expedition, to Palestine, Syria and Lebanon, believing that the significance of these sites would generate greater demand. His view of the Circular Temple of Baalbek is probably from this expedition.

A contemporary of Frith's, Roger Fenton was an accredited landscape and war photographer. The historical significance of his battlefield scenes and portraits of military personnel has overshadowed his remarkable photographs of British cathedrals and abbeys, of which Glastonbury Abbey is a fine example. Built in the thirteenth century, on the site of the first church in England, it was abandoned after the dissolution of the abbeys by Henry VIII. Fallen to ruins, it was used as a stone quarry in the sixteenth century. The majesty of the structure can be felt in Fenton's photograph, which invites us to reconstruct its fabric in our imagination.

Many of the ruins captured by nineteenth-century photographers no longer look the same. Some have been excavated; others have been reconstructed. By the mid-nineteenth century, ruins, once beloved to the extent that they were sometimes fabricated, were no longer of aesthetic appeal. Fortunately, photography has rescued many of these from oblivion. However fragmented, however dislocated, ruins have become evocative. The mind and the imagination have been stirred by the untouched fragments of the original fabric in a way that no reconstruction can offer. Photography brings us these remnants of the past in "absolute factual exactitude," and with incomparable authenticity. □

Beaumont Newhall, the author of *A History of Photography*, was formerly a curator of photography for the Museum of Modern Art.

# Polished Opulence

## *A Lush and Traditional Design for Beverly Hills*

INTERIOR DESIGN BY J. P. MATHIEU
PHOTOGRAPHY BY RUSSELL MACMASTERS



UNTIL RECENTLY, interior design as a profession was virtually nonexistent. Historically the role, at least in part, had been played by many different people. Monarchs wielded power, not only over their countries, but over the taste of the day. As Napoleon's empire grew, so did the proportions of furniture. Cabinetmakers made great contributions to interior design, and the gentry of eighteenth-century England looked for guidance in decorating their interiors to Chippendale, Sheraton and Hepplewhite.

But the room as a creative expression is a comparatively recent development. Our interest in light and color, form and texture, came through the skill of the interior designer—often thought of as part artist and part amateur psychologist.

Designer J.P. Mathieu, who recently completed the interiors of the Beverly Hills house of Mr. and Mrs. Erich Koenig, says, "A room is like a still life. It has to have balance without looking premeditated. Like flowers that are growing, a room has to look as if it just happened."

Spontaneity, not to be confused with informality, comes with an attitude of confidence, not compatible with a too careful, too safe approach. Like orchids in a greenhouse, rooms with flounces and vermeil, satin couches and flowered walls, need careful tending in the form of tailored restraint. "It is very difficult to do elaborate houses without getting overly sweet," the designer explains.

An interior designer is not called in for his knowledge of a period, in Mr. Mathieu's opinion, or for his ability to select authentic furniture—rather, for his quality of thought, his attitude. "I always do something that is not quite what accepted taste might feel is correct. I don't like a too perfect room. For instance, instead of covering the French chairs in satin or velvet or striped silk, I used cotton from India." To a table set with gold-embroidered place mats and napkins and holding a centerpiece of orchids, he added acrylic calla lilies of his own design. And to a grouping below a Boucher painting, where another designer might have added a French chair, Mr. Mathieu chose a pouf. "It's what the room needed—not another ornate chair." A Chinese chest holds famille noire, and modern lamps flank the love seat. "When you're working with a painting of the caliber of a Siqueiros, everything around it becomes secondary. I like a focal point. You can't go in four or five different directions at once. You need to play down one thing in order to play up another. That's what balance is all about." In the living room, for instance, with its celadon sofas and muted Persian rug, the painted mirror screen is the only focal point.

Fashion plays no part in the designer's attitude: "Design is nothing you can buy prearranged. I don't believe in mass taste or following trends. Design is not a disguise—something to hide behind—but a freeing of the spirit. I think people within themselves have a sense of what is good design, but it must be developed. We have been brainwashed to believe that quality lies in this name or in that name, but labels can make us robots. If a piece is designed with honesty, the quality is intrinsic, and it has nothing to do with cost. It matters little whether



An emphasis on balance governed J. P. Mathieu's updating of the Beverly Hills home of Mr. and Mrs. Erich Koenig. In the Living Room, he offset the lacquered wallcovering with an antique Persian rug and counterpointed sofas upholstered in silk with a chair and ottoman covered in Clarence House chintz. Amid this careful modulation of darks and lights, and solids and patterns, an exotic late-18th-century Chinese églomisé screen is the room's incontrovertible focal point.

"I always do something that is not quite what accepted taste might feel is correct."





you are working with a period or contemporary room, with silk or cotton, with brilliant color or with neutrals. A space uses the same elements of composition: balance, proportion, scale. The only difference is style. Style is the expression of the individual. It is up to the designer to find that expression in his client."

He focused on the elegance of Mr. and Mrs. Koenig's own style to create an appropriate setting for them. "Red was a perfect color for them. It is elegant, but it can easily overpower. You have to control it very carefully."

The creative process is a subject about which the designer is fond of speaking, and his enthusiasm mounts as he talks. "All people are born with creativity, but it can be destroyed very early. When a child goes to school a teacher says, 'You shouldn't paint a cow blue or green. It should be brown.' The words *ought* and *should* can destroy original thinking." He leans against the smooth back of the satin sofa. "When you do something a little unusual in decorating, people who are of the same spirit respond. That's why I much admired



ABOVE: A wall of mirror and a mirrored screen endow the Dining Room with faceted reflections. Objects appear to defy gravity and float: the glass-topped table upon its plexiglass base, the Chinese vases atop a mirrored chest. An antique crystal chandelier and lacquered chairs augment the sparkling effect. OPPOSITE: Gold accents unify the dining table, set with Alençon lace place mats, English porcelain and antique vermeil flatware. Acrylic calla lilies add amusement to the setting.



ABOVE: A coromandel screen and Clarence House chintz inject the Master Bedroom with bold imagery and pattern, softened by an antique Persian rug. In contrast, the moiré silk bedcovering and table drapery, and the Chinese famille noire lamp base and vase, establish areas of relative calm. OPPOSITE: Highlighting the sitting area of the Master Bedroom is a romantic oval painting by François Boucher. A chinoiserie chest and two famille noire vases extend the Oriental influence.



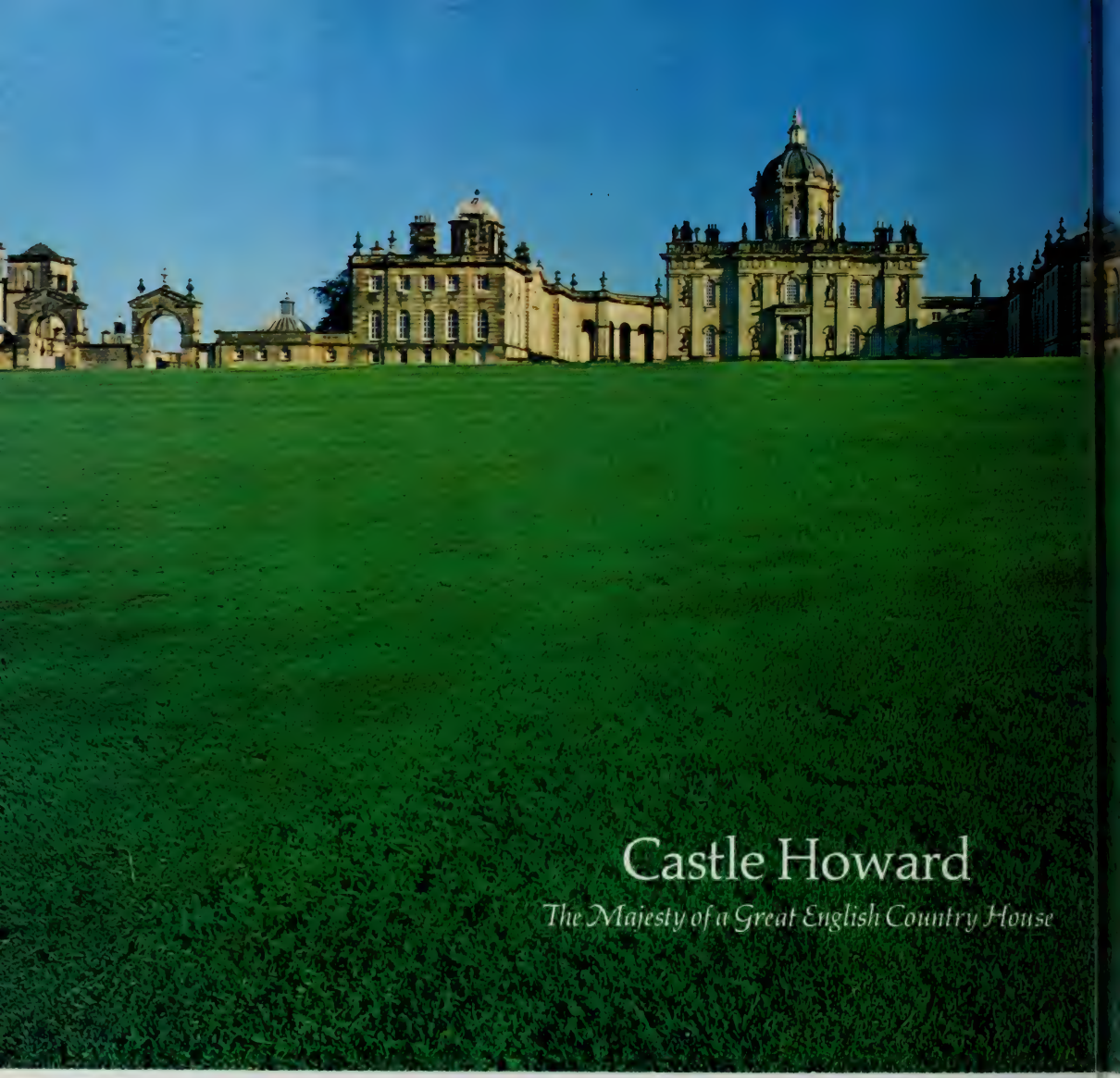


Pauline de Rothschild. She was an incredible lady. She'd rather make a beautiful centerpiece out of weeds than spend a fortune on lilies. Few people are willing to come out for what they believe, however. We're conditioned to living a certain way, and the return to simplicity is really a process of unlearning. Martha Graham expressed that simplicity in the ballet, and Matisse did it with drawings that took only four or five lines."

Mr. Mathieu's own knowledge is derived from experience, and he has pared his life to a minimum, ridding himself of the extras that mean little. "If I needed only two cups, that's all I would have, but I would *have* to have them. I could not do without them. I like cleaning everything out and dealing only with the basics of color, texture and composition and surrounding everything with a sense of beauty." So his own house is stripped to a few dramatic pieces. "I like overscale. On a low table I'd rather have a big box, a plant and a few books than fifteen accessories scattered over the top. The older I get, the more I weed out and keep only what I need. So often people want to please everyone, but the only person you have to please is yourself."

Even in the house of rich color and pattern designed for Mr. and Mrs. Koenig, there is not often an extra flounce or sentimental bibelot to crowd the space—a space that concentrates on design, which is perhaps the most personal of all the expressions of creativity. □

—*Suzanne Stark Morrow*



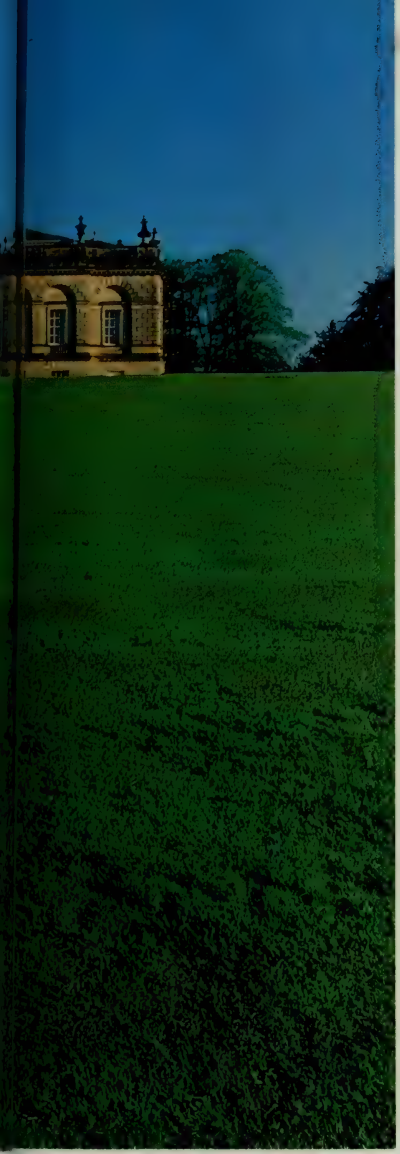
# Castle Howard

## *The Majesty of a Great English Country House*

NEARLY THREE CENTURIES old, *Castle Howard*, perhaps Britain's greatest Baroque palace, rises superbly from magnificent parkland surrounds. The huge dome—the first ever built in this kingdom—is surmounted by a gilded lantern that glitters in the sun. A design of lakes with vast oaks and beeches adorns this man-made landscape, rich with its Temple of the Winds, Doric mausoleum and other architectural extravaganzas. The heroic interior of the castle, of golden limestone, is galleried, pillared and arched, with vaulted ceilings—a splendor of perspectives.

King Charles II found Saint Paul's Cathedral "awe-full," but somehow Castle Howard never overawes. Powerful, courtly and white maned, Mr. George Howard, 8th Howard of Castle Howard, says it is the subtle difference between the appeal of Leningrad and the cold grandeur of Moscow. Perhaps it is just a perfection in proportion that softens the impact of sheer size. The owner believes the fact lies partly in his inclusion of the sort of furniture familiar in our day-to-day lives: the mahogany X-frame stools in the hall, for example, and the wing chairs. But also, around every corner and

PHOTOGRAPHY BY DERRY MOORE TEXT BY SIR HUMPHRY WAKEFIELD







through every door are pleasing rooms plastered and corniced in the classical manner of their day, filled with a kaleidoscope of great and colorful paintings and furniture, sculpture and hangings in high profusion and of immense quality. But fine or commonplace, the furnishings of each room vividly recall eras and areas of the romance of Howard rule.

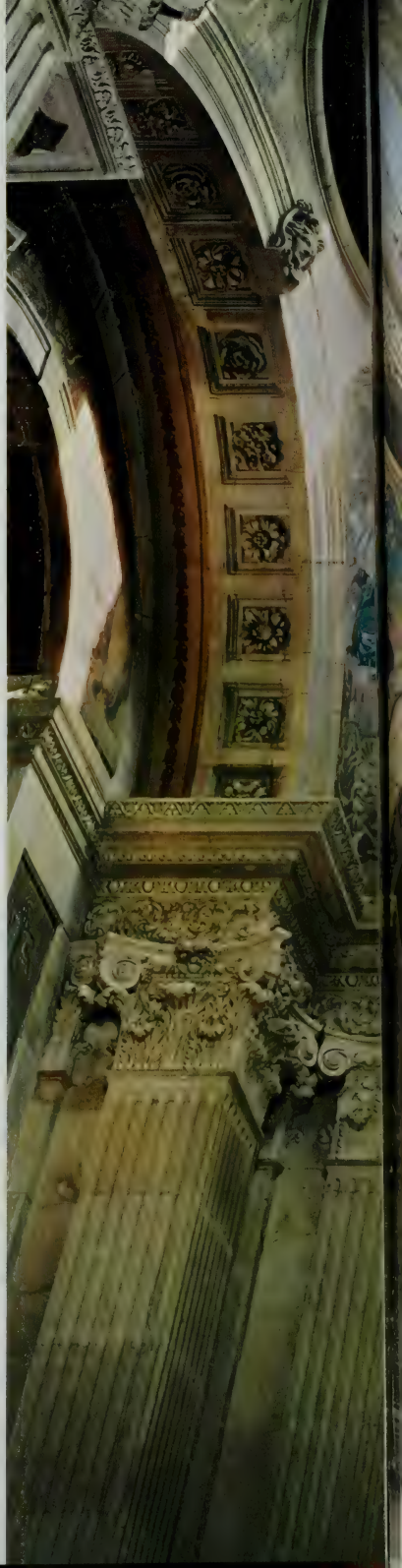
Castle Howard, however, was not

ABOVE LEFT: A vast greensward heralds the Baroque grandeur of Castle Howard, designed in 1699 by Sir John Vanbrugh for Charles Howard, 3rd earl of Carlisle, and completed some fifty years later in proud possession of Britain's first dome. At present, the honor of perpetuating family history devolves upon George Howard, who lovingly inhabits and vigorously preserves—and renews—this Yorkshire landmark. TOP: Strutting freely, a peacock-in-residence unfurls its majestic tail feathers. ABOVE: Urns and finials adorn Vanbrugh's arched gateway into the east wing court.







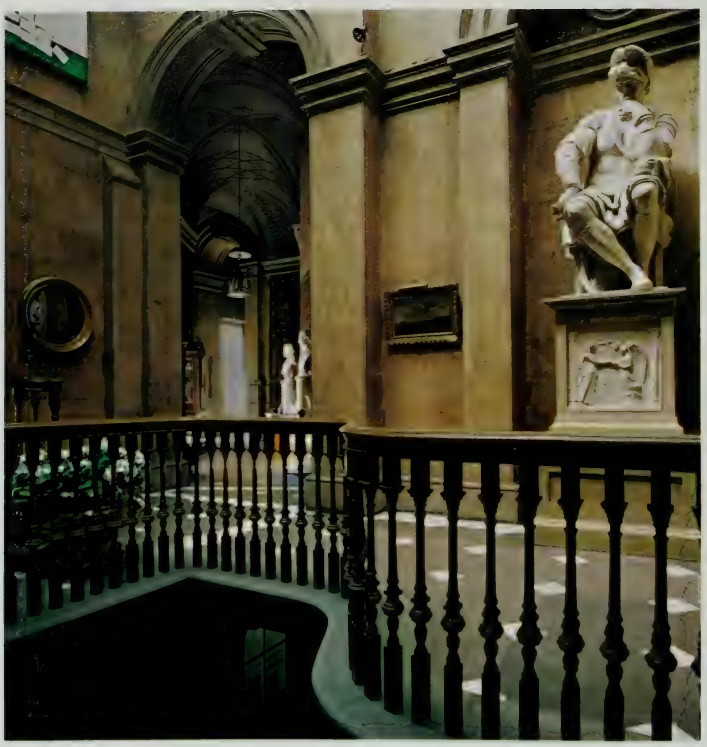


In the great Hall, Pellegrini paintings backdrop classical Roman sculptures collected in the 18th century by the 4th earl of Carlisle. PRECEDING PAGES: Gilded Charles II tables and painted torchères echo the symmetry of stone pilasters carved in 1705. A niche made of scagliola highlights the balanced setting. ABOVE: An early-18th-century chimneypiece by Italian stuccoists Bugatti and Plura creates a delicate surround for a Pellegrini study of 1715. In the foreground, a dummy board figure, of a type popular in the 17th and 18th centuries, sweeps imaginary dust. RIGHT: A wrought-iron balustrade made by John Girdam around 1710 graces a balcony beneath the luminous cupola.

merely the first and most shining achievement of soldier-turned-architect John Vanbrugh, aided by Nicholas Hawksmoor, who had been trained by the Royal Architect, Wren. Mr. Howard explains with great pride that the castle was the joint concept and endeavor of a triumvirate: Vanbrugh, Hawksmoor and Charles Howard, 3rd earl of Carlisle. The earl certainly would have admired the work of Sir Christopher Wren, and he knew the immensely popular Vanbrugh, approving his talent and originality of design. But what a brave and impossibly brilliant decision to give the architect his support in a first unproved venture on such a scale! Who cannot imagine his relief at having secured as well the tough professionalism of Hawksmoor to bring the flowing sketches to a state of stone and mortar? In short, Lord Carlisle knew exactly what he wanted. He had already quarreled and parted with the duke of Devonshire's architect. But he was in the mood to build, and as acting earl marshal of England, he understood parade and grandeur. Vanbrugh was the toast of the town; Baroque was in the air.

Throughout the years successive owners added to its luster. The 4th earl, who amassed an astonishing array of classical and Egyptian sculpture, had lived in Rome for many years, and Castle Howard received his great additions as if built for







them. Even Mr. Howard looked uncertain when asked what on earth could have filled his palace before the statuary arrived! The 4th earl also set out to complete Vanbrugh's original plan for the west wing, using his brother-in-law, Sir Thomas Robinson, as architect. Mr. George Howard, in his turn, rebuilt the dome destroyed by fire in 1940, added Bow porcelain figures, Henry Moore and Rodin bronzes to the collections of his forebears and formed the most extensive parade of historic costume in the country. He is laying down an imposing old English rose garden in memory of his late wife, daughter of the duke of Grafton, and he maintains the fabric of his house with devoted care. He has added plaster sections to the splendid carved wood cornices, probably giving a more accurate rendering than any twentieth-century carver could effect. He painstakingly revives original hangings, such as the eighteenth-century curtains of the bed used by the visiting Queen Victoria, so that the decoration peers clearly through the transparent fine net.

Yet Mr. Howard does add new colors and fabrics where he must, and with evident enjoyment. He employed a decorator only once, and that was to implement his own preconceived schemes. He finds the quality and timeless colors of Thai silk a great addition to Castle Howard, and he claims his greatest economy lies in having the most expensive rugs, such as a sixteen-year-old unblemished Wilton. More traditional ingenuity prevails in one room paneled with eighteenth-century rose-colored silk found in an attic trunk, and in the splendid William III wing chairs in the hall, covered in seventeenth-century cut velvet, once the earl of Lonsdale's drawing room curtains.

So Mr. George Howard, even as his ancestors, restores and renews in a way that unites past and present and launches them both into the future in happy unity. He stresses that the public have always visited Castle Howard. Paterson's Annual Survey



OPPOSITE ABOVE: A plaster cast of Michelangelo's Lorenzo de' Medici ennobles a gracefully curving balcony, while at left hangs an early-19th-century circular convex mirror. OPPOSITE: Set in a niche at the end of the Antique Passage is a plaster cast of a classical Roman sculpture. ABOVE: John Linnell, an important 18th-century English cabinetmaker, carver and designer, made all the furnishings—including the canopy bed—specifically for this Bedroom, around 1780. The simplified elegance of his designs finds an appropriate graphic counterpoint in a series of prints of Raphael's designs for the Vatican loggia. A feraghan rug injects warm color.



There is little evidence of time's passage in the Bedroom named for Lady Georgiana, daughter of the duke of Devonshire: A group of prints remains as she arranged them in 1815. The late-18th-century bed is hung with draperies of the same era; the mirror, surmounted by the Howard arms, dates from about 1800.

of 1829 reads: *"The liberality of the noble proprietor, in admitting the public to view this elegant repository, entitles him to grateful applause."* Mr. Howard proudly maintains this tradition, in the belief that it keeps the very house happy to continue the pattern it has always known. He feels that the moment a room is not truly lived in, it becomes lifeless—perhaps a fascinating museum for research, but still dead. And Castle Howard, in each of its great rooms, assuredly lives.

It would be difficult to catalog the bewildering achievements in fields of statesmanship, arms, politics, court and creativity that the Howard family have made throughout the centuries; but each and all add color and variety to the great house. And so today, Castle Howard leaves us with a conundrum: Are the Howards a personification of Castle Howard, or is perhaps the reverse the case? □

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always had serpentine tresses, a curvaceous silhouette and an air of erotic languor. By contrast, the standard Art Déco woman had the bobbed hair, slender silhouette and carefree energy of a flapper. The jazzy bronze and ivory statuettes that were so popular in the twenties and thirties often portray these lithe and whimsically garbed maidens. Sometimes the figurines incorporate decorative lights, but seldom with enough wattage to give them a redeeming social purpose. The statuettes were

...LIBERATED FROM DESIGN RESTRICTIONS IMPOSED BY WICKS AND FLAMES.

produced in quantity and sold as gift items in jewelers' shops and department stores. It is questionable whether anyone ever created or marketed them as serious works of art. Nevertheless, they have an indisputably impish charm that evokes the effervescent spirit of Art Déco.

In retrospect, the first fifty years of incandescent lighting yielded many fascinating lamps that are highly prized today, and widely collected. Could it be that the flowers and women of yesteryear's lamps look particularly appealing now because we see them in the glaring light of today's industrial aesthetic? Currently we enjoy the benefits of fluorescent tubes, high-intensity bulbs, track lights, dimmers and all sorts of contraptions with goosenecks, swing arms and swivel shades. Some sophisticated designers dispense with bases and shades altogether and leave us with naked light bulbs. Although most contemporary lighting is brighter and more efficient than in the past, it also tends to be cold, prosaic—and distinctly *less* brilliant in design than the lamps of Gallé, Tiffany and other innovators of the Art Nouveau and Art Déco eras. □

David Bourdon, who resides in New York, was formerly an editor of *Smithsonian* and of *Life*, and frequently writes for major art publications.


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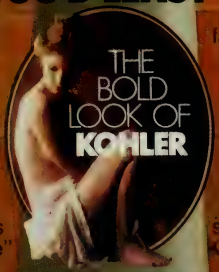
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**Preview: The Collection of Benjamin Sonnenberg**
By Howard L. Katzander



Views of the Sonnenberg home reveal objects to be auctioned by Sotheby's in New York June 6-9. ABOVE: The theater contains a breakfront adapted to display a china collection. To the left is a mahogany rent table, its drawers inset with the alphabet. BELOW: Among Sonnenberg's eclectic mix of objects are a brass chandelier, a Windsor "Gothic" triple-back settee and a galaxy of drawings.



HE WAS A SMALL, almost roly-poly man, with a flamboyant handlebar mustache; a warm and outgoing lover of humanity with an insatiable curiosity about people; out of his century in Edwardian four-button jackets with high narrow lapels, outside change pockets and double skirt vents, worn years before they became a fad. He tooled around New York's Upper East Side in a variety of old cars—among them a short-wheelbase 1951 Rolls-Royce with a body styled to his specifications by H. J. Mulliner. Speaking of style, his clothes, from the 1930s on, were made for him by Bernard Wetherill, and his closets, at the time of his death in the fall of 1978, held perhaps a hundred suits that were identical, apart from the fabrics. He could still wear the first suits made for him by the Fifty-seventh Street tailor as easily as the last—and sometimes did.

He was Ben Sonnenberg, last of the Edwardians, the man who elevated press agentry to a high art and built a fortune in the process. His home—two houses made into one, overlooking the greenery of Gramercy Park at the corner of Irving Place—was the last of the great private houses in New York City.

Next month, from June sixth through ninth, the collections it housed will be sold at auction by Sotheby Parke Bernet, and they are expected to bring in excess of $4 million. The thirty-seven-room house, with its private movie theater in what was once a ballroom—where society waltzed in the days of a previous owner, Mrs. Hamilton Fish—is also on the market. [For a more complete description of this residence, see the "International Properties" column in this issue of *Architectural Digest*.]

It can be assumed from the style of the man that the furnishings of his house would reflect his Anglophilia—fine eighteenth-century English furniture, a highly personal collection of drawings of artists and writers, which lined the stairwells and was important enough to have formed a single-owner exhibition at the Morgan Library a few years ago, and clocks everywhere, wound weekly by a man sent down by a Madison Avenue clockmaker to perform that delicate chore. Where a less secure man of wealth would have opted for hallmarked silver, Sonnenberg surrounded himself with the rich gleam of hundreds of pieces of brass. The Sonnenberg household was probably the country's largest private consumer of brass polish, for only the most intricately worked pieces were lacquered. Most impressive is the mammoth brass chandelier that hung

*continued on page 172*





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Marble and Brass Coffee Table

*continued from page 168*



Cameo portraits of twelve Roman emperors are reflective of Sonnenberg's range of collecting.

from a huge chain in the stairwell, with two smaller satellite fixtures mounted above it to light the way upstairs.

The big breakfront in the style of William Vile, royal cabinetmaker to George III and Queen Charlotte, lacks its doors and has been considerably worked over. It has some decorative features found on Vile breakfronts that have passed through Sotheby Parke Bernet hands, but Sotheby experts from London, who joined Gerald Bland, the Madison Avenue house expert, in appraising the furniture, have raised questions about its dating. Thus it is less impressive than the little rent table that stands beside it in the fifth

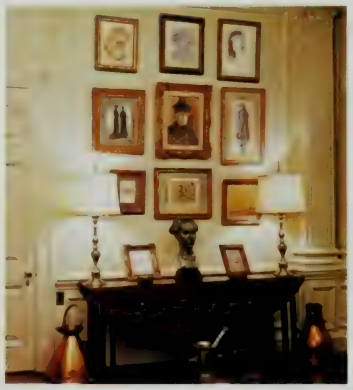
*continued on page 176*



The most important item of the majolica is the 16th-century Deruta-ware portrait of a woman.



Italian Renaissance drawings hang over a most important piece of furniture: an 18th-century folding library writing table by William Vile.



The second floor landing contains an 18th-century mahogany English hunt table. Drawings and paintings are by Pissarro, Sargent and Seurat.



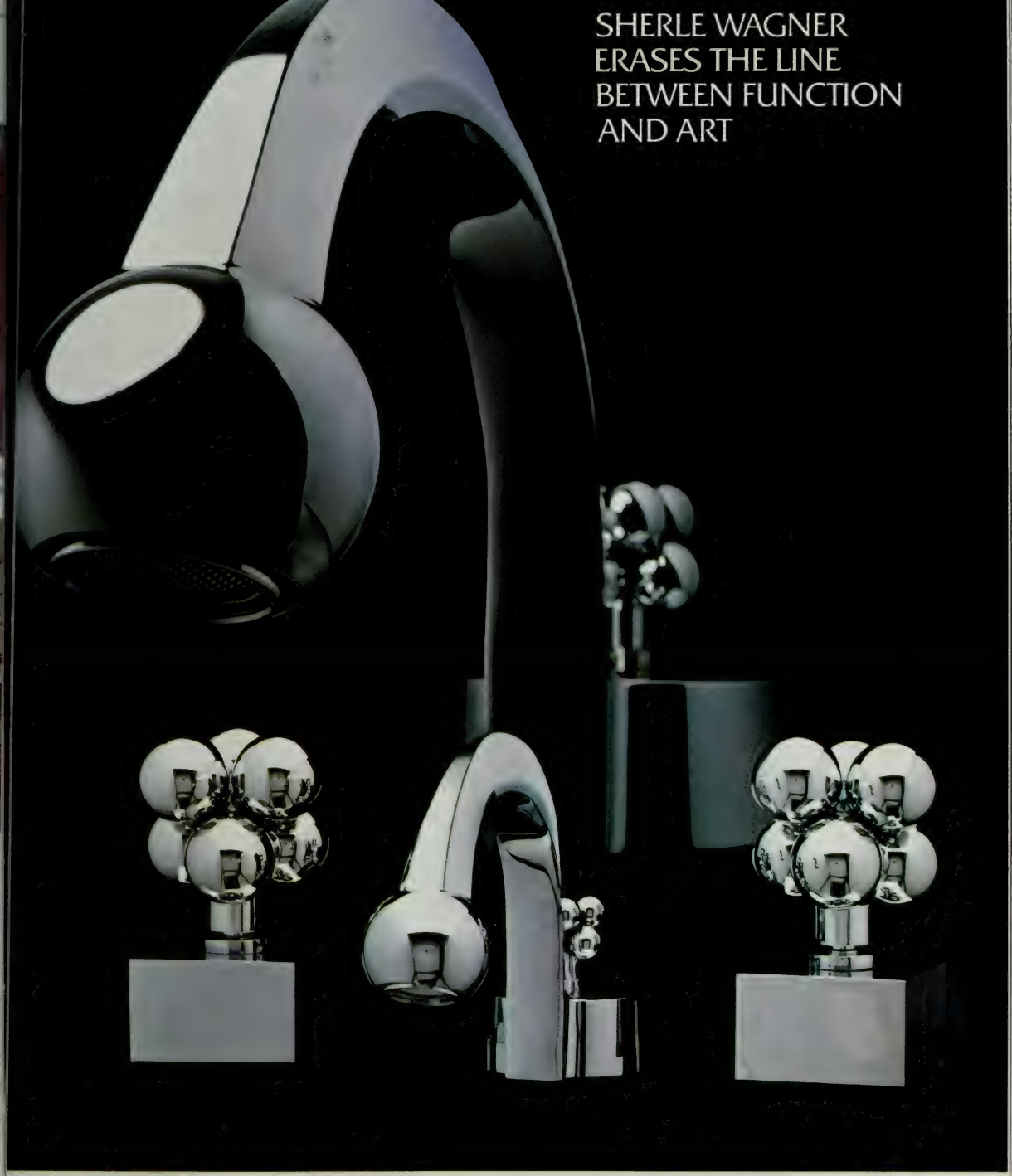
Autographs of people Sonnenberg admired—Bernhardt, Maugham, Barnum, Kipling, Caruso, Tennyson, Hugo and Dumas—line a stairway.



One of the largest pieces in the brass collection is the English wine cooler in foreground. At left of the fireplace is *Self-Portrait*, by Fantin-Latour.



In this comfortable fourth floor sitting room, Sonnenberg worked and relaxed amid many of the objects he collected. To the left of the English partner's desk is a cartoon of Sonnenberg by Eric.




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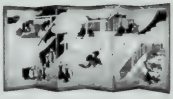
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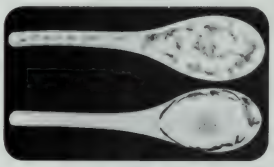


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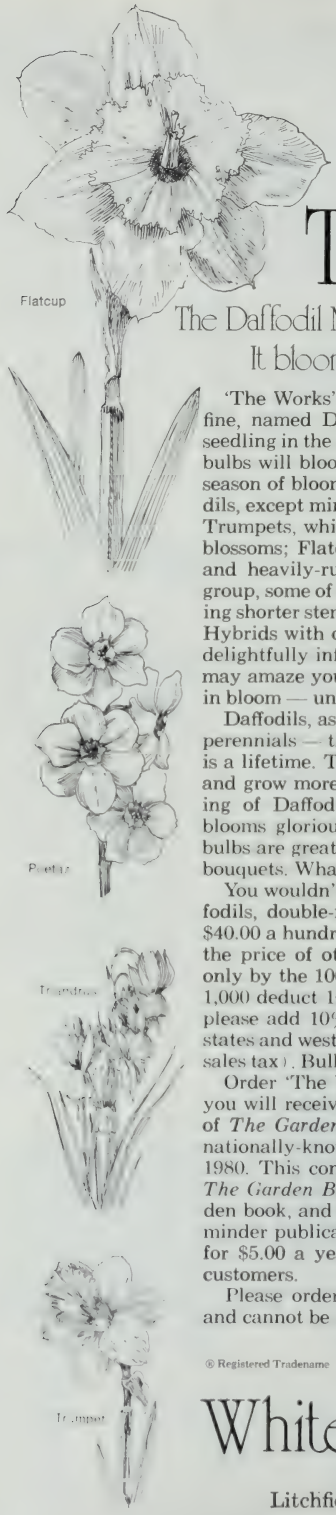
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*continued from page 172*

floor former ballroom with its classic wine-red flocked-paper walls.

A popular item of English furniture, rent tables are reproduced as lamp tables to this day. They are drum-shaped, generally with six drawers, often with leather insets on the top, and with various treatments of their pedestal supports. They were made to facilitate collecting of rents by the lord of the manor from his tenants. This one has the letters of the alphabet inset into its drawers, and at the center of the top, a circular hinged door



Benjamin Sonnenberg was a top-ranking publicist, an astute collector and an admirer of the arts.

through which the shillings and pence could be dropped into a compartment in the pedestal support. It may bring as much as $30,000, a substantial amount for a relatively simple table.

A fine Vile piece—a library writing table with a top that folds out to rest on two corbels, which slide out of pillars at each side—stands on the third floor landing. That piece brought $11,000 at a sale in 1960 and is expected to bring around $50,000 next month. Other important pieces are a pair of folding hunt tables, and a rare Windsor triple-back settee, late seventeenth or early eighteenth century, and of English or possibly Flemish origin.

The Mulliner Rolls? Alas, it's not for sale. It belongs now to John Sargent, president of Doubleday & Co., a fancier of antique autos, who talked Sonnenberg out of it in 1969. □





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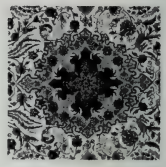


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# Morris K. Markoff

## A 20th Century Renaissance Man

So sudden was Morris Markoff's demise that it was as though his life was extinguished with the brilliant intensity of a cosmic flash. It was appropriate; he wouldn't have had time for it otherwise. Never had anyone who was ever associated with him borne witness to a person of such phenomenally dynamic energy. He was truly the personification of the most multifaceted talents imaginable.

Leonardo da Vinci writing from the perspective afforded by 15th century Italy, noted there are essentially two types of men—innovators and purveyors of goods. The life of Morris K. Markoff was not contrary to da Vinci's dictum but was rather the ultimate incarnation of what a man would be if he was equally a composite of the two types. Morris Markoff was filled with wonder for the thoughts and works of Leonardo. Had the two men ever met it is likely the feeling would have been mutual.

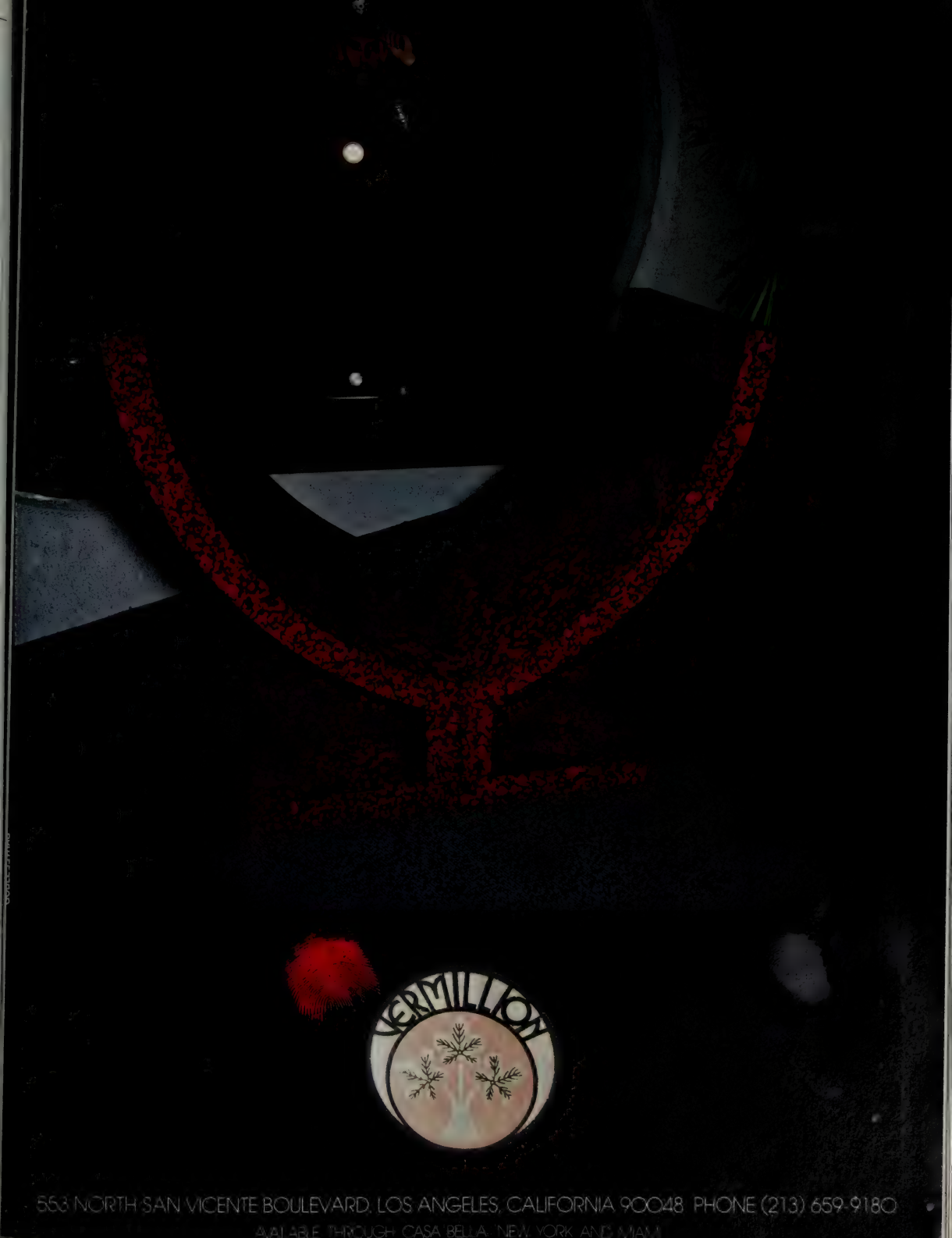
For nearly half a century Mr. Markoff worked with the finest artisans the world over. The product of this effort will richly endow our culture and national heritage for generations to come. During this period he brought to this country, aside from his currently designed pieces, antique objects of such rare and incredible beauty that apart from their origin and provenance from the time they were touched by his loving hands they became association pieces of the great man. And so it is to this day that in collections and fine homes throughout the world that objects from the past or designed and manufactured by him are simply described "It's a Marbro" meaning that the object represents the quintessence of the art at a given point in time. Critical here is the reference to a given point in time, for Morris Markoff's existence was antithema to any notion of complacency; the lessons and efforts of yesterday were somehow imbued into his spirit, there, but only in the sense of a blazemark left by a man in a never ending forest of ideas who knew he would never look back.

Some years ago the employees of the Marbro Lamp Company presented a plaque to Morris Markoff which they thought embraced his philosophy of manufacture. Indeed it did. To this day it hangs in his office and serves as a credo to everyone associated with the worldwide organization of Marbro manufacturers. It is a quotation by Joseph Conrad and reads as follows:

> "Now the moral side of an industry, productive or unproductive, the redeeming and ideal aspect of this bread-winning, is the attainment of the highest possible skill on the part of the craftsman. Such skill, the skill of technique, is more than honesty; it is something wider, embracing honesty and grace and rule in an elevated and clear sentiment, not altogether utilitarian, which may be called the honor of labor. It is made up of accumulated tradition, kept alive by individual pride, rendered exact by professional opinion, and, like the higher arts, it is spurred on and sustained by discriminating praise. This is why the attainment of proficiency, the pushing of your skill with attention to the most delicate shades of excellence, is a matter of vital concern. Efficiency of a practically flawless kind may be reached naturally in the struggle for bread. But there is something beyond—a higher point, a subtle and unmistakable touch of love and pride beyond mere skill; almost an inspiration which gives to all work that finish which is almost art, which *is* art."

Morris Markoff's great divertissement was classical music, so let us say the unique flair, charisma, and dynamic energy of our master composer is spent—a sorrow to all—but well spent—for the music is surely written for his Marbro orchestra. And so we march on, a haloed light before us, the path clearly lit, our banner unfurled, in our quest to find and create the most beautiful objects of this world—an odyssey begun by our beloved founder, Morris Markoff, almost a half a century ago.

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# IN THE SHOWROOMS

**Design Motifs: Learning from Nature**
By David Rollins

"THE LAWS OF ART," said John Ruskin, "are best learnt from the observance of Nature," and the art of patterning has, from its humblest origins, depended on nature's phenomenal design repertoire. From prehistoric times, leaves, shells, scales, flowers, furs and feathers were simplified into geometrical abstraction until, in the nineteenth century, design was seized by a passion for naturalism that still endures. We have abandoned the Victorians' preoccupation with remorseless detail in rendering natural motifs; but we retain some of that lavish epoch's predilection for the exotic elaboration of pattern with which nature occasionally clothes her creations. What modern eye is still not secretly more fascinated by the rainbow-striped Tahitian tree snail, than by the humble gray oyster; by the iridescent plumage of peacocks, than by simple starling feathers; and by the lavish fronds of the banana palm, than by elm leaves.

**The Beauty of Simplicity**

Twentieth-century design, while exploring the rich possibilities of nature, has frequently, in its less flamboyant moments, looked to the most modest of natural wonders for inspiration: To the observant eye, the unassuming limpet and common scallop are masterpieces of design. Brunschwig & Fils persuasively illustrates the merits of their simplicity in *Shell Cotton Print*.

The scallop shell has, of course, had a glorious career in art and design. It has served as a model for boats for goddesses, shelters for saints, leg and rail ornaments for chairs, and patterns for silverware, dishes and drinking vessels. But Brunschwig's shell print sees scallops through the eyes of the naturalist, and aligns them neatly in the regimented order of a collector's display case. *Shell Cotton Print* is a serene and elegant fabric in either brown on beige or beige on charcoal gray.

Also at Brunschwig there are dense thickets of fronds, and geysers of ostrich feathers, in two glazed chintzes called *Panama* and *Panache*. *Panache* is a particularly delightful echo of Regency England's flamboyant styles. This fabric sports the ostrich plume, first brought to fashion and English design by Edward III and his son, and it was ultimately associated with George III's style-conscious heir.

At Rose Cumming, *Banana Leaf Print* is not only one of the handsomest naturalist motifs to be found on the market, but has the most extraordinary origins. The original printings were done in the 1940s by Miss Cumming's sister, Dorothy McNab, at her Montego Bay house. Real leaves,



Careful alignment and attention to reality characterize Brunschwig & Fils's *Shell Cotton Print*.



Fresh as a sea breeze, *Pebble Beach* is Clarence House's rendering, in chintz, of the scallop shell.



*Deauville*, a chintz as adaptable to today as to the thirties, when it was created for Rose Cumming.



Available as fabric and wallcoverings, First Editions' *Plantain* was designed by Joan Saloomey.

gathered in the jungle, were used as printing plates, and the bottom of the emptied swimming pool was called into service as the printing table.

Dorothy McNab's spectacular originals have been translated into Rose Cumming's equally spirited and spectacular *Banana Leaf*, available in cotton fabric and vinyl wallcovering. Although the leaf is plainly a plantain, rather than a banana, it would be churlish to quibble about the title of this clearly aristocratic print.

The humble clamshell has its day in design in Rose Cumming's *Deauville*, a quietly original chintz of considerable distinction. Understated shells, arranged in fish-scale patterns, are shaded by their natural striations. Originally designed for Rose Cumming in Paris in 1930, and retaining the superbly subtle sense of patterning of *Les Arts Déco*, *Deauville* comes in colors such as sea green, clay, or coral, in cotton chintz and vinyl-coated paper.

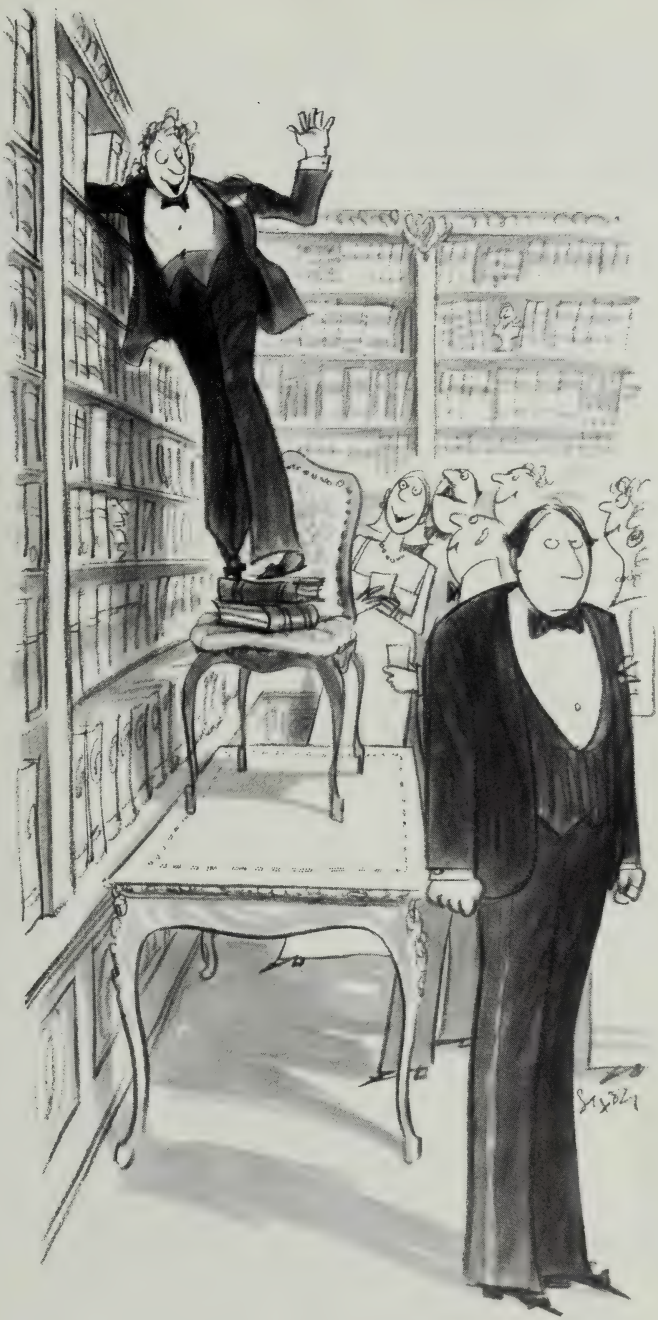
**A Delicate and Graceful Realism**

The gracefully fluted scallop shell appears again, conveying its straightforward natural beauty in Clarence House's *Pebble Beach*, a chintz where adaptable ribbed mollusks are loosely arranged on a quiet background of sand and pebbles, all drawn with great sensitivity and colored in evasive grays, buffs and mauves, as serene as a misty morning at the beach.

On a more assertive note, the spiraling stripes of the nautilus coil boldly about with the patternings of assorted gastropods and bivalves on Clarence House's *La Spiaggia*, or on *La Playa*, which repeats the same motifs on an even larger scale. Both of these are printed in strong colors on sailcloth.

At Clarence House, feathers can be demure and subtle, as in the sparse powdering of *Norwich Chintz*, where pastel plumes float about on a dotted white background. Or they can be

*continued on page 186*



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*continued from page 183*

brazen and riotous, as in *Les Boislandes*, a 100 percent cotton fabric, which sports ruffled tailfeathers—presumably trophies of a successful pheasant hunt in the French countryside.

The most comprehensive group of naturalist motifs can be found at First Editions Wallcoverings, in their new and engaging "The Earth Around Us" collection, with its seven fresh and lyrical patterns, all perceptively drawn by Joan Saloomey. There is *Suzanne*, a small-scale light-coated composition of feathers and leaves; *Gabriel*, with



The grace and opulence of Art Nouveau live on in Judscott's *Plumes*, in fabric and wallcoverings.

shells and stripes; *Feathers*, whose twig and leaf nests contain not only feathers but eggs as well; *Sand and Stars*, a thorough charmer of pleasantly plump starfish lying on the beach. There are *Palm* and *Dunes*. And not to be overlooked is a generously scaled print of magnificently ribbed plantain leaves; only its name—*Plantain*—is predictable. All of the designs in this new collection can be printed on a variety of different fabrics; and they are available as wallcoverings as well.

Also at First Editions, the classic *Windsor Park* print of pheasant feathers has enough panache to have delighted the prince regent himself.

The "eyes" of exotic feathers had a particular fascination for Art Nouveau designers, and the taste lingers on. *La*

*belle époque* collected peacock feathers as avidly as it cultivated lilies, and the spirit of those good and opulent times survives in Judscott Handprints' *Plumes,* a design whose bold and sinuous peacock pattern is updated but quite frankly unabashed in its luxurious turn-of-the-century echoes.

In an amusing variant of the eighteenth century's pheasant eyes and fleurons, Judscott puts a powdering of peacock eyes on *Parade,* and little quatrefoils of scallops on *Sea Shells.*

Naturalist design invariably returns



Woodson Wallpapers' *Feathers,* in cotton or vinyl, has the mood and tone of a still life.

to the intricately contrived shells of sea creatures, and Woodson Wallpapers has a handsome and simply stated collection of nine patterns by Billy Baldwin. All abstracted from shell markings, each pattern is named for the species that suggested it to the ever-observant eye of Mr. Baldwin. The Baroque extravagances of the murex, thorny oyster and calico scallop have been passed over for the wonderfully intricate and sober markings of the *Tessulatus, Marmoreus, Gloriosus,* and *Arenatus,* with their irregular spots, dots, dashes and flame patterns; each, like Woodson's popular *Feathers,* an indisputable proof that nature is, after all, the best designer. □

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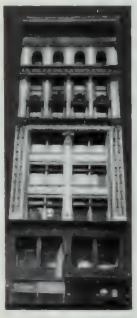
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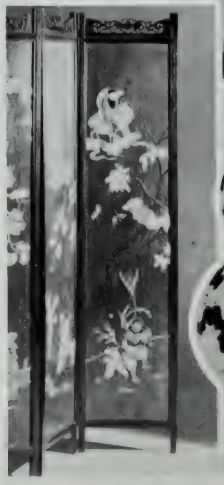
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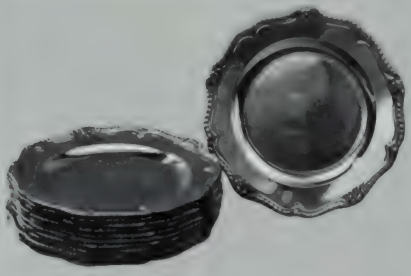
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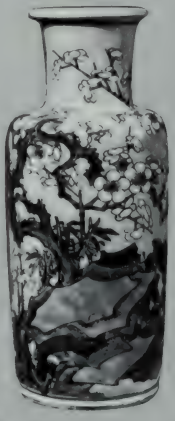
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# DESIGNER'S TRAVEL NOTES

**Leo Dennis and Jerry Leen in Europe**
By Suzanne Stark Morrow

OVER THE PAST TWENTY-FIVE YEARS, Los Angeles designers and *antiquaires* Leo Dennis and Jerry Leen have collected some of the world's great treasures for themselves and for their friends and clients. After about forty trips to London and Paris—they have recently returned from the latest of these—their enthusiasm for travel and for searching out antiques seems fresh, undimmed and contagious.

**Instinct and the Art of Selection**

"We go to London and to Paris twice a year, but because we don't believe in trends, we don't go with any preconceived notions about what we are going to buy," Leo Dennis says. "We select by instinct. In fact, I would rather not know the artist or designer; I don't want to be influenced. I like to buy a painting because it appeals to me, not because it is by someone famous. We will buy just about everything from thimbles to marble fountains, as long as they were made before 1900."

They select first for design, second for color and third for quality. "The European taste is for quality first, and it doesn't make much difference what it's on," Leo Dennis says. "For instance, the bombé and Boulle commodes were never good design, but fabulous craftsmanship. They're a combination of great wealth and bad taste. Of course, that is not unheard of today, either."

One of the first places the designers visit in London is Pimlico Road, where the antiques shops are crowded together in a four-block area. Jerry Leen nods toward a massive stone Savoy table: "We bought the model for that magnificent piece in Pimlico not long ago."

"The second day in London is 'dress up day,' " Leo Dennis says. "We put on our best clothes and go to Mount Street and New Bond Street." Mr. Leen disappears into the garden room near the partners' office and returns with a Medieval torchère. "I admire the simplicity and naïveté of this," he says of the recent London purchase. In the afternoon they might have tea at Fortnum & Mason and perhaps stop at Floris to buy soap: "The eighteenth-century place with old display cases and old glass; the salesladies don't speak in any tone above a whisper."

**An Exact Plan for Finding the Unexpected**

The third day in London is usually devoted to the King's Road, where they walk about fifteen miles, going in and out of every shop. "We go to all the best areas first, as if we had just one day in London," Mr. Dennis says. "Then each succeeding day we go to less-well-known places, where you can come across marvelous things." He nods toward an eighteenth-century tôle chandelier. "That would have been picked up by a big shop, reconditioned and sold for a tremendous price," he says. "Important shops have people who go around to the lesser places both in, and outside of, London. If you get there first, you can find things you'd later see for sale on Mount Street."

On the fifth day the collectors usually hire a car and driver for a day outside of London. "This time we drove to Bath, and it just happened to be the day of an antiques show," Jerry Leen says. "We bought a pair of eighteenth-century Waterford girandoles, a Queen Anne teapot and a pair of eighteenth-century terra-cotta urns. The urns are extraordinary: Their bases are like roots of a tree, and the pieces have great distinction and a wonderful color."



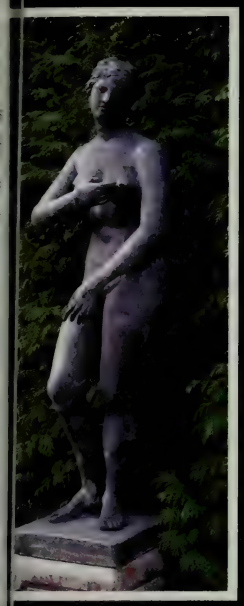
This stone Savoy table, brought from London by Leo Dennis and Jerry Leen, is an example of the treasures the *antiquaires* find in Europe.

The designers are in and out of about four hundred shops in three weeks and select something in one out of every fifteen or twenty. "When we go into a shop it doesn't take us long," Mr. Dennis says. "In the beginning we would go through all of the niceties and the formalities of 'Hello,' 'How are you,' 'I have a cousin in Chicago.' Now we're in and out in minutes."

After Sunday breakfast at the Ritz, the rest of the day is reserved for the museums: the Victoria and Albert, the National Gallery, the British Museum. Besides going for the simple pleasure of seeing favorite things, the *antiquaires* use the museums as sources of information. "We document many of our things by seeing the identical

*continued on page 198*

# From the old Houses and Gardens of England.....



lifesize 18th century
gure of Venus after the
al by Canova.



*A massive marble vase removed from Mentmore Towers, the country seat of the Earl of Rosebery. Height 6' 6" (8' 10" including red marble pedestal, not shown).*



*A good lifesize 18th century lead figure representing "Spring". Height 5' 0" (8' 8" including stone pedestal, not shown).*



*of a pair of Italian 19th century marble iffs after the originals in the Uffizi Gallery, nce. On red marble pedestals.*



*An Adam style carved marble chimneypiece inset with black Wedgewood jasper plaques. Overall width 5' 3", overall height 4' 3".*



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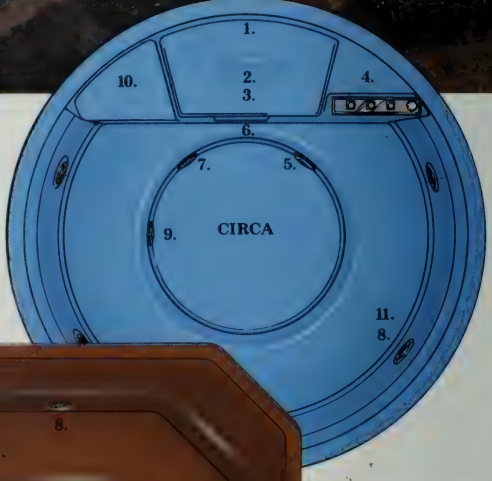
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*continued from page 194*

piece in a museum," Mr. Dennis says. "For instance, we bought a pair of small glass pitchers in New York. We didn't know what they were, but we knew they were wonderful. After you have the image of a piece in your eye, you come across things that are similar. We saw the identical pitchers in the Musée des arts décoratifs, in Paris. They were made in Germany, in 1610."

"And I had a pair of small terra-cotta masks that I couldn't identify. I finally documented them in the Louvre; they were from the island of Melos," Jerry Leen says.

From London they take the night train to Paris, where they stay in a hotel on the Left Bank. "I like the architecture and the quiet little bistros, rather than the fashionable restaurants on the Right Bank," Jerry Leen says. "Near our hotel is a florist who always has fresh flowers, and a *boulangerie* that smells of fresh-baked bread. All of the senses—and the things that stimulate them—are important, it seems to me."

"WE DON'T GO WITH ANY PRECONCEIVED NOTIONS ABOUT WHAT WE ARE GOING TO BUY."

"In Paris, the shops are scattered everywhere, but we especially like the ones on the Left Bank," the designers say. "There will be some that specialize in porcelain, or boiserie panels, or very early things, such as steel and pewter. Across the street you'll see the best andirons in the world; they are superb gilded bronze. The next shop will have beautiful eighteenth-century furniture."

**Armed with Knowledge and Experience**

On the second morning of the collectors' latest visit to Paris, they were sitting at one of their favorite cafés when Mr. Leen looked across the street at a gallery. "There was a seventeenth-century chair in the window that looked as if it were painted or lacquered. We went over to see the chair, and it turned out to be veneered in ivory. We liked it and Leo said, 'An ivory chair should be around $5,000. If it's $4,000, we'll buy it.' It was $100,000. One chair!"

Not far from the shop the collectors found a dealer who had what he believed was one of the last great boiserie mirrors. "It was well over ten feet tall and seven feet wide," Mr. Dennis says, "and it was ravishing. We thought about it for fifteen minutes and then bought it."

In Paris, as in London, they spend time away from the regularly traveled path, and often uncover finds in the process. Mr. Leen says, pointing to a great stone buffet leaning against a wall, "That is a very famous buffet; we bought it in Neuilly, from the Lopez-Wilshaw mansion—which is now a beautiful museum, by the way."

Leo Dennis and Jerry Leen have elevated the exacting task of selection to an art, one they practice with the delicate discernment of the artists whose work they collect. □

—*Suzanne Stark Morrow*




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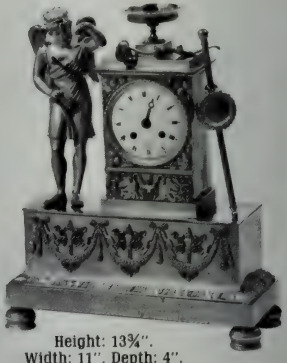
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# INTERNATIONAL PROPERTIES

## A Trio of Nonpareil Houses

By June R. Gader

TO CLASSIFY A PROPERTY as the *ne plus ultra* would be both risky and rather pompous, yet each of the houses this month is unique and deserves to be placed in some very prominent category. It is certainly not an exaggeration to say that residences such as these are a rarity today and that they were designed by—or for—very special people.

**New Canaan, Connecticut**

Perhaps no single person of our time carried out the idea of the architect as *auteur* so completely as Frank Lloyd Wright. And *Tirranna,* designed only four years before his death, may be one of the most exceptional examples of his total design concept ever built. Wright's style incorporated the interior and exterior—furniture, fabric designs, carpet layouts; ponds, islands, bridges—his was the mind that conceived them all. *Tirranna* is from the Australian aboriginal word *tarnpirr,* meaning "running water," and it is appropriate that Wright worked with Frank Okamura, of the Brooklyn Botanic Garden, to widen and deepen the Noroton River, which runs through the property. To complement the design, renowned landscape architect Charles Middeleer turned the twelve acres of grounds into a superb botanical park.

The sixteen-room residence, made of concrete blocks, blond Philippine mahogany and glass, carries forward the sculptural themes of convex and concave curves playing against each other, and of bold horizontal and vertical lines playing against the curves. An elliptical gold-leaf fireplace in the garden room contains the control center for the sound system, which operates through most rooms; the circular coatroom off the entry is also a projection room, and a motorized screen descends from the garden room's ceiling. A circular window in the kitchen looks out to the vine-covered atrium; a cantilevered pergola encloses caretaker's apartment, workshop, geodetic greenhouse and a combination office and guest room with bath and loggia. There is also a swimming pool and two tennis courts. The price of Tirranna, which includes all the original Wright furnishings, is $1,500,000 at Sotheby Parke Bernet International Realty Corporation, 980 Madison Avenue, New York 10021.

**Canterbury, Kent**

*Broome Park,* built between 1635 and 1638 by the great-uncle of Henry Oxenden of diary fame, is considered one of the finest Charles I houses in England, and is one of only three houses of this date and size still in existence. [illegible] himself added to the house when he inherited [illegible] eighteenth century, as did Lord Kitchener, [illegible] it in 1911. All additions were consistent [illegible] and the result is a house of remarkable homogeneity and beauty. Fine brickwork interspersed with handsome pilasters, and interestingly arranged gables with a variety of pediment styles, lend distinction to the well-proportioned *H*-shape building. The estate totals about 270 acres, including an Italian garden, lush lawns, parkland, woods and pasturelands.

Heavily carved doors lead to the oak-paneled marble-floored entryway. The 82-foot-long Great Hall, modeled after that of *Boughton,* has triple arcades at either end, parquet flooring, a magnificent pendant ceiling bearing motifs from Kitchener's campaigns, and stained glass window panels with the Oxenden coat of arms. The Georgian Saloon, added in 1770, has a finely decorated high ceiling with medallions, painted plaster paneling with decorated frieze and cornice, and a Georgian sculptured marble fireplace. All the other ground floor rooms, including dining room, library, Chinese room and morning room, are regal in size and have unusual friezes, ceilings and fireplaces. The kitchen, two bedrooms, foyer and a self-contained suite also are on this floor. A four-flight staircase, added by Lord Kitchener, has carved heraldic finials and arcaded balustrades, plus a full-height window with stained glass panels. There are, in all, twenty-seven bedrooms in this property, only eight miles from Canterbury, Dover and Folkestone. The entire property is being offered for £400,000 plus fees; or £160,000 plus fees for the house and forty acres, by Roy Veatch, Period Houses, 1317 Wisconsin Avenue, N.W., Washington, D.C. 20007.



Gil Amiaga

Frank Lloyd Wright designed Tirranna only four years before his death.

**Manhattan**

The residence of the late Benjamin Sonnenberg, at 19–20 Gramercy Park, conjures up just one thing: what Brendan Gill has called "The grandest private house remaining in

*continued on page 206*

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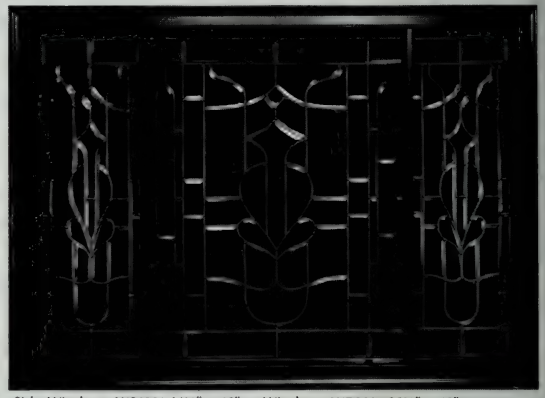
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## INTERNATIONAL PROPERTIES

*continued from page 202*

New York." However, the word *house* does not do it justice; it is a thirty-seven-room brick mansion, overlooking the only private park in the city. Number 19 was built over one hundred years ago for Stuyvesant Fish, and was remodeled in the 1880s by Stanford White. It was purchased in the forties, along with number 20, by the Sonnenbergs, who combined the two buildings and modernized them, making them even more grand by importing antique panelings, carvings and fireplaces.

The white-balustered staircase, dating from 1831, is a presage of the glories to be found on each floor. The William and Mary room is one of the most elaborate of the many reception areas: beautifully paneled and with massive Corinthian columns, it also incorporates heavy



Steven Tucker

The Sonnenberg residence incorporates two houses on Gramercy Park.

overmantel carvings from *Cassiobury*, the noted Herefordshire house where Grinling Gibbons did some of his finest work in the 1670s. In the library, stripped pine paneling, dating from about 1740, is punctuated by Ionic pilasters. Every room, from the dining room on the first floor to the theater/ballroom on the fifth, is filled with art and antiques. (See "International Art Market," in this issue, for a description of the collection.) There are fifteen fireplaces with historic mantels; baths and dressing rooms with fine Victorian fittings; sitting rooms and offices with panelings and moldings or rich wallpapers. In addition to the seven master bedrooms and guest rooms, and the servants' quarters, containing five bedrooms, there is a complete apartment on the ground floor. Here at 19–20 Gramercy Park is true Edwardian grandeur; graceful, never ponderous; a mansion, yes, but one that can be lived in and loved. It is being offered for $1,900,000 by Patricia Mason, William B. May Company, Inc., 85 Christopher Street, New York 10014. □

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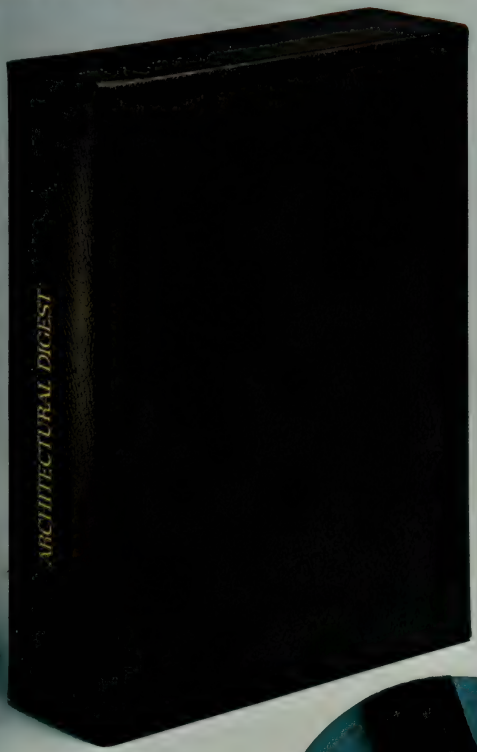
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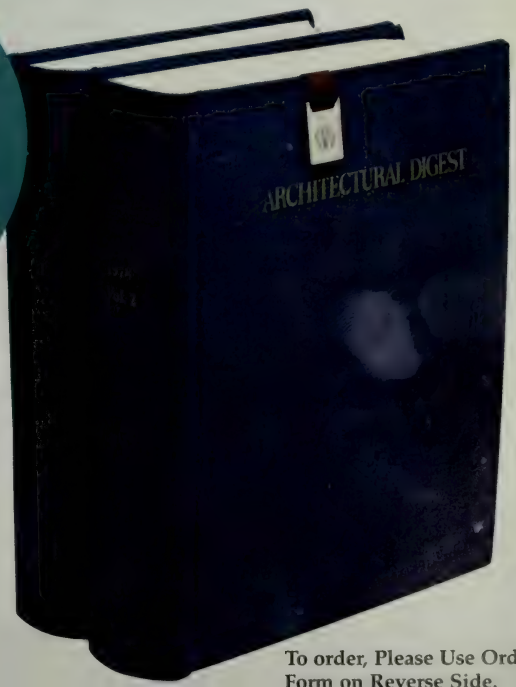




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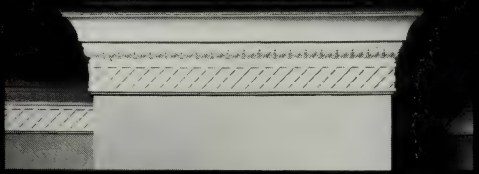
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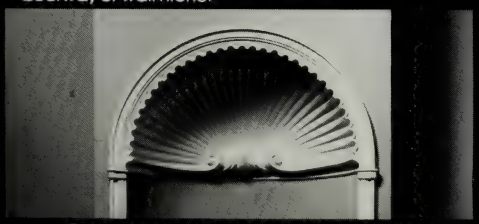
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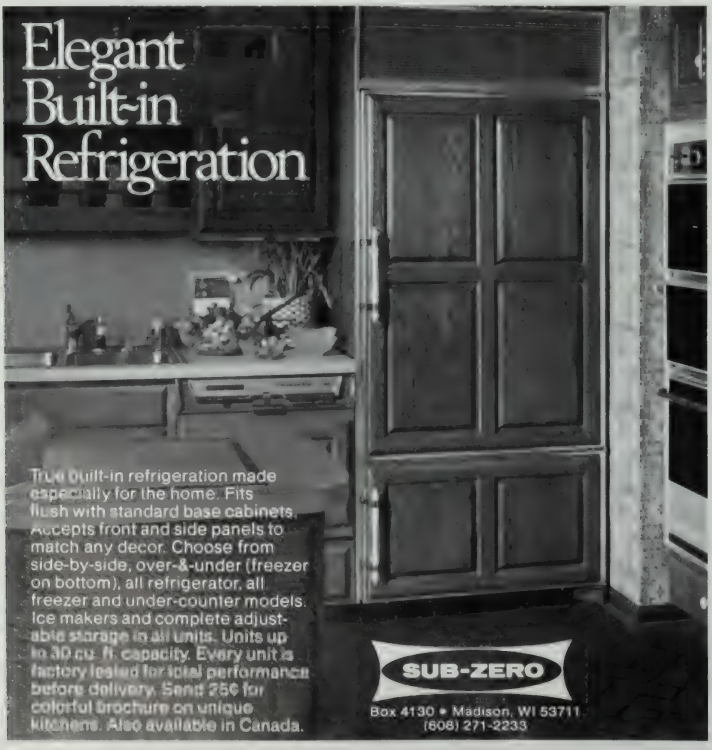
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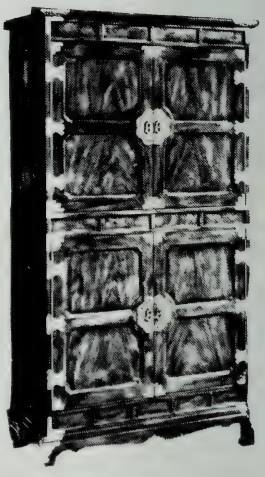
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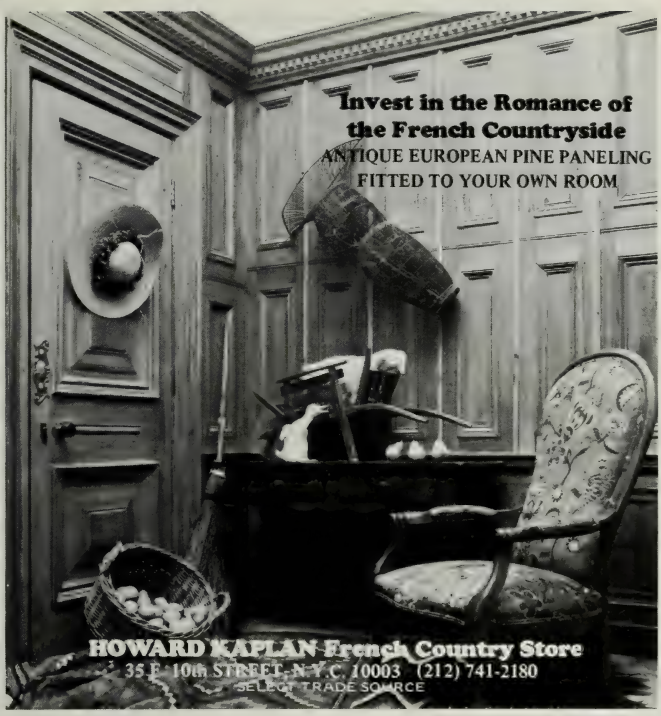
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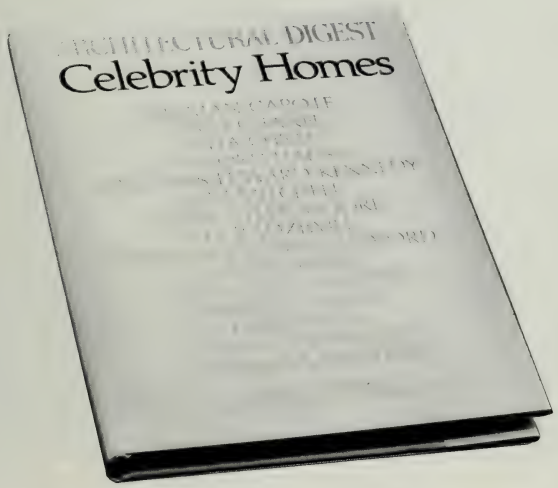
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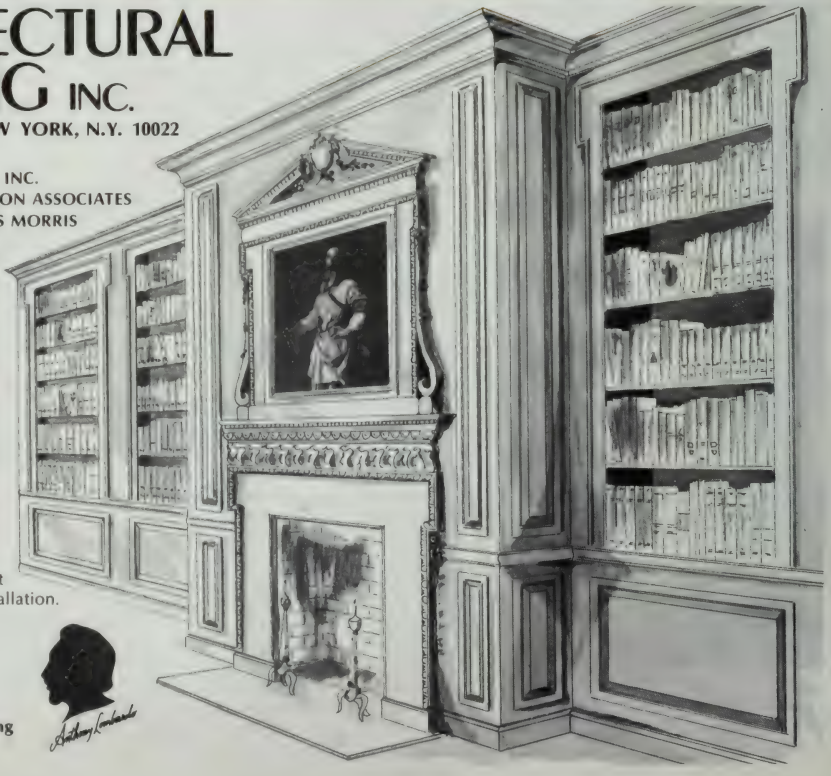
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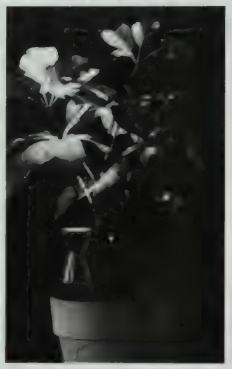




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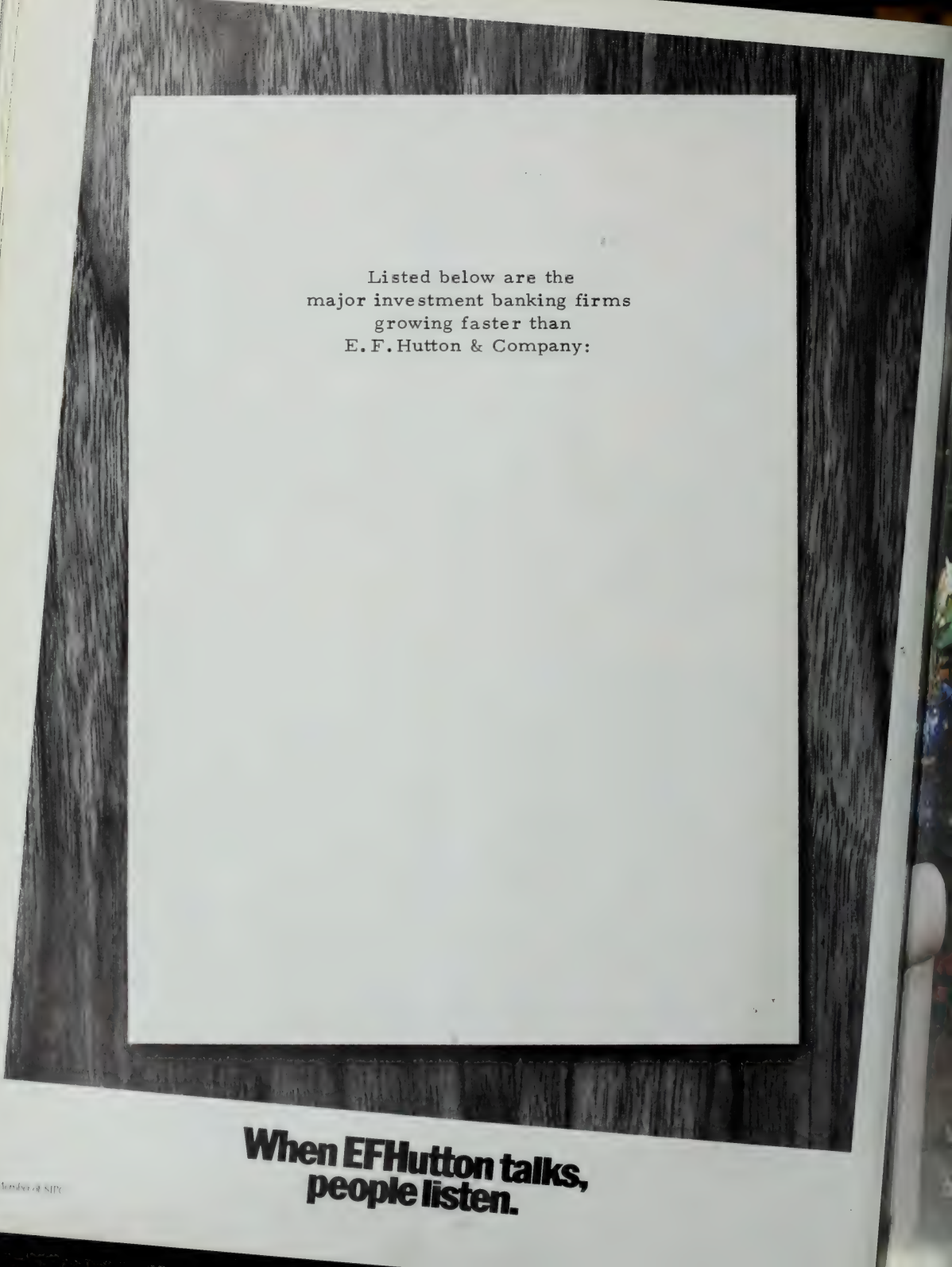
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# LETTERS FROM READERS

*The editors invite your comments, suggestions and criticisms. Address: Letters,* Architectural Digest, *5900 Wilshire Boulevard, Los Angeles, California 90036.*

On a recent visit to Kuwait and Dubai, I saw *Architectural Digest* in a number of private homes and in the offices of several interior designers and art galleries. There is a great deal of construction going on in that area, and your magazine seems to be much relied upon.

*Richard L. Feigen*
*New York City*

I have chosen your March 1979 issue to indicate some of the more stagnant aspects of your magazine. My friends, and even I, agree that it is quite dazzling, but that very quality serves to highlight our eerie feeling of déjà vu. The pattern is boring and predictable: a contemporary flat, a traditional house, a homespun garden, a ducal residence, and then the tape begins again. You have an obligation to be more original and provocative.

*A. E. F. Elliott*
*London*

I enjoy *Architectural Digest* very much. It gives us creatures with an artistic bent an opportunity to see what others do and inspires us to greater steps on our own.

*Robbie de Vries*
*Houston*

Your articles are beautifully presented, especially "The Magic of Mirror," by Van Day Truex (October, 1978). I'm sure Mr. Truex will agree there is no substitute for a mirror, as there is no substitute for *Architectural Digest.*

*Robert L. Shrager, ASID*
*Tucson*

While admirable in a traditional way, the Craig Wright interior (January/February, 1979) disturbs me. For the design is, more than anything else, a disguise, and it pays no attention at all to the contemporary context of the apartment. Appealing, perhaps, but in my opinion basically dishonest. Form and context should have some relation.

*Michael Warren*
*Grosse Point, Michigan*

I look forward eagerly to each new *Architectural Digest*—food for my soul each month. It is a truly fabulous magazine and gives me so much pleasure.

*Audray S. Lea*
*Vancouver*

*continued on page 12*


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Master of the Naumborg Madonna, *The Madonna and Child*, on panel, 30¾ x 19½ inches. Sold at our New York galleries on January 12, 1979 for $50,000



Eugene Boudin, *La Plage de Trouville*, signed, dated 1863, oil on panel, 13⅜ x 22⅞ inches. Sold at our New York galleries on November 1, 1978 for $170,000




Edward Ruscha, *Large Trademark with Eight Spotlights (20th Century Fox with Searchlights)*, oil on canvas, painted in 1962, 132 x 67 inches. Sold at our New York galleries on November 2, 1978 for $57,500.



Thomas Hart Benton, *Instruction*, tempera on canvas mounted on panel, painted *circa* 1940, 33 x 40 inches. Sold at our New York galleries on October 27, 1978 for $105,000.

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## LETTERS FROM READERS

*continued from page 8*

Bravo! Your March 1979 issue has a collection of some of the finest interiors and architecture you have featured in some time. The simplicity and beauty of the cover photograph is a work of art in itself. As always, it carries the level of excellence that *Architectural Digest* is known for.

*Christine A. Williams*
*San Francisco*

Alas, two dull covers in a row: March and April of 1979. Where are those covers that usually identify your splendid magazine? Are Messrs. Kaplan and Ross on extended leave? If so, please bring them back.

*Richard M. Langworth*
*Contoocook, New Hampshire*

On the December-through-March covers of *Architectural Digest* I have been disappointed to find that only *corners* of rooms or a few *objects* are shown. The covers are very attractive, but I expect to see how an entire room works.

*Rachel Waring-Jordan*
*Los Angeles, California*

I presume you are already aware of the error that appeared in the feature on Caramoor (April, 1979). The pictures on pages 60 and 61 have been transposed. On page 60, the caption relative to "Preceding Pages" is correct. The caption under "Above" applies to the Pine Room pictured on page 61. The description on page 61, in toto, applies to the Dining Room photograph on page 60.

*Willis C. Anderson*
*Southbury, Connecticut*

For those of us under forty in age and income, *Architectural Digest* is that intrusion into our lives of beauty that escapes us on a daily basis. Yes, I grow lilies in Small Town, U.S.A., and I delight in knowing that I share a garden in Spain or West Coast America. Thank you for those of us 'under forty in age and income.'

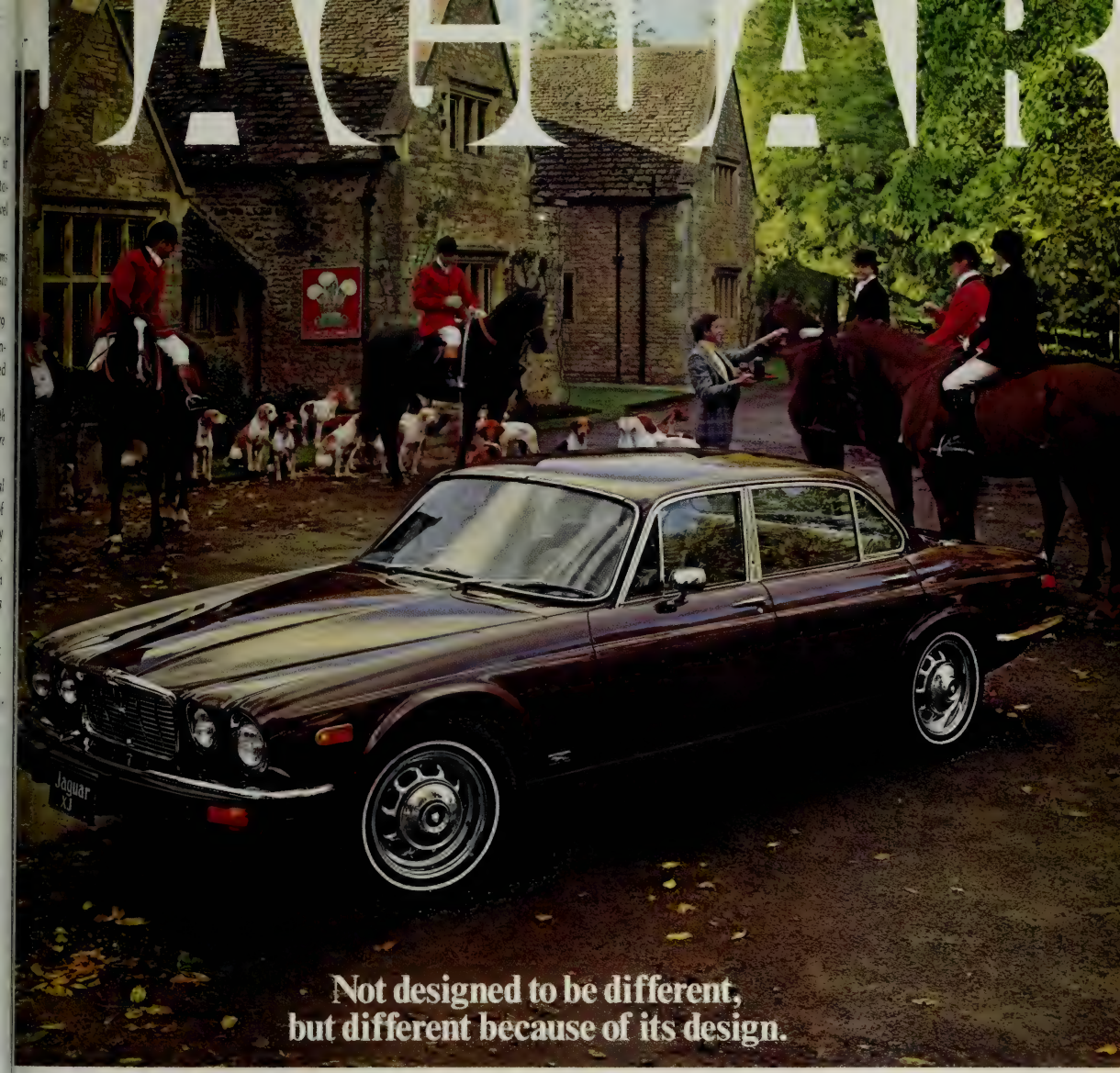
*N. J. Elmendorf*
*Brownsburg, Indiana*

What has bothered me time and again in your magazine is the lack of attention concerning the primary element in many houses—the kitchen! It has for years been sadly neglected in design. This space is a challenge to designers, and I am curious as to how they treat it.

*Daryl D. Johnson*
*Portland, Oregon*

I was amazed at the modernistic beauty created by Jay Spectre in "New York Simplicity, a sleek contemporary design for the Olympic Tower," which appeared in your January/February 1979 issue. Now I have found a magazine I can turn to as a standard for fine interior design.

*Peter Clark*
*West Chicago*




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# PEOPLE ARE THE ISSUE



*As strange as it seems from our vantage point, there are still many professional interior designers and talented individuals who are hesitant about submitting their designs to* Architectural Digest *for publication. I make all our selections solely on the basis of what I can see, personally or in pictures. Submissions come to us in the form of preliminary pictures—often amateur slides or Polaroids—showing all the major rooms; if I decide to show a home, we then commission our own final photography. I give all submissions equal attention and care, in deliberation and in response. To be sure, we publish only about 10 percent of the homes that are submitted to us. The designs comprising that 10 percent are selected strictly on their merits; no one has to "know someone" to receive an impartial evaluation. But we would like to know more of you.*

Paige Rense

*Editor-in-Chief*

**Serenity**

Ron Wilson designed Cher's first home many years ago, and has done a number of homes for her since then. This is a remarkably long time for a designer and client to work together, even a client who is not constantly changing and developing in the public eye, as Cher is. When we presented her earlier mansion in *Architectural Digest* (May/June, 1974) and in our book *Celebrity Homes*, it showed them both in a larger-scale, more traditional mood. The present house, in Malibu, an adventure for both of them, is more compact and contemporary. Mr. Wilson says, "Cher understands my ideas and encouraged me to work freely. She often said, 'Don't be uptight about this house. If something is not right, we can always do it again.' " *See page 58.*



Wilson

**Flemings Hall in Suffolk**

Photographer Angus McBean has given us through his work a priceless record of the English theater. He recalls of one star: "Vivien Leigh rang me one day and asked me to take some pictures of her. When I arrived, she handed me a book, saying, 'Have you read this? I'm going to play the lead.' As I left, she inscribed it, 'With love to darling Angus from Scarlett O'Hara.' " Less well known, except to his many friends, is Mr. McBean's skill as an artist and carpenter, evidenced in his work in restoring his home in Suffolk. We are particularly delighted to present this house with Mr. McBean's own photographs, which show that *Flemings Hall*, which has stood for six hundred years, has never looked better in its very long life. *See page 66.*



McBean



Barron

**Architecture: Errol Barron**

New Orleans architect Errol Barron returned to Louisiana to open his practice two years ago. "I was reared in central Louisiana, but when it came time to go off to school, I went first to Tulane, then to the Architectural Association in London, then to Yale," he explains. This was followed by eight years in New York, during much of which time he worked in association with Paul Rudolph. The estate for Mrs. Henry J. Kaiser, which we show in this issue, took him to the Greek Pelopennesus, a most unusual commission for a young architect. "I stayed there a month at a time, hard at work," he recalls. "But when I think nostalgically about Greece, my thoughts turn to my student days, when I spent two months looking at buildings and sleeping on beaches." *See page 74.*



Goodson

**The Collectors: A New Enlightenment**

"I'm a native Californian, but I consider myself a New Yorker now," says producer Mark Goodson. "New York is where my most creative work begins, but the shows are actually developed in Los Angeles." He commutes between his two offices, managing to tear himself away from his art-filled New York apartment an average of two weeks every two months. His art collection, which includes many of the masters of twentieth-century painting, drawing and sculpture, is set in an interior of elegant drama and impact. "In fact this question of drama has been my running battle with set designers in my shows over the years," he confides. "When I ask for red, I want a real *red*, not a washed-out version of it. In my house every room has a color you can remember very distinctly once you've seen it." *See page 82.*



*continued on page 22*

# Show Dad you've inherited good taste.




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# The Curator of 910 Jordan Drive talks about Chilmark Sculpture.

"I've always loved sculpture," says Mrs. Adam Sanford of Brielle, New Jersey. "The very special kind you see in museum collections. You know, original works of art that seem to breathe with a life of their own. I'd *admire* what I saw but I certainly never *dreamed* I could possibly ever afford to own something that special. Yet, now I *do!*"

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"Sittin' High in Clover," by Robert Davis $100.



The Curator, Mrs. Adam Sanford, and "Wood Ducks," by Dr. Wm. Turner, $1,350. From the Chilmark Collection at Brielle Galleries, Brielle, New Jersey.

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## PEOPLE ARE THE ISSUE

*continued from page 18*

### Auras of Illusion



Dalto Boes

When Ron Dalto walked into *Architectural Digest*'s New York Bureau and plunked a huge satin rose down on the desk, we knew something was up. When the rose was followed by a white satin radiator, we followed our curiosity to the astonishing midtown Manhattan loft where Mr. Dalto and his partner, Larry Boes, live and create their ornamental world of fanciful sculptures. Moving into this loft was, however, not simple. "We had to remove debris that a furrier had left behind," says Mr. Dalto. "We had a more-than-a-lifetime supply of dyed skunks and mink bellies." How did their present success begin? "One day I said to Larry, 'What do you think of making a palm tree?' " Mr. Dalto recalls. "After we stuffed our first palm, we were hooked." *See page 88.*

### Architectural Digest Visits: Candice Bergen



Bergen

When we walked in the door of Candice Bergen's New York apartment we felt instantly at home. Just forward our mail, and we would be content to stay forever, was the feeling. Miss Bergen, having achieved stardom as an actress, then turned her remarkable intelligence and style to a rockier road, journalism. She reacted with mock horror when we suggested a third career, interior design: "But I don't know anything about scale!" she protested. Clearly, however, she does know about editing an apartment. With the clarity of the seasoned journalist, she conspired with us to delay photography until we could catch an important element of the home's décor—the blossoms in Central Park across the street, at their best. *See page 92.*

### An 18th-Century Evocation



Kaplan

Howard Kaplan is one of those lucky people who are able to live and work among the things that please them most. His passionate love of France and things French is apparent everywhere in the New York loft where he lives, and in his dazzling shop, where absorbing chaos reigns and where fine

*continued on page 26*


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*continued from page 22*

furniture from all periods of French history—particularly the magical time 1700-50—is presented. "Since I am surrounded daily with antiques, in my business as well as in my home, I have dispelled the artificial reverence that people generally bestow on antiques," he told us in his refreshingly unsentimental way. "On the contrary, I believe that just as these objects have served peasants and counts without great fanfare, they must also fit unobtrusively into my own life." *See page 108.*

**In the South of France**

We first met French designer Daniel S. Kiener one evening in Paris, and he arrived with Polaroid pictures of two houses he had recently completed. We accepted them both on the spot. New York designer Melvin Dwork had previously alerted us to watch for M. Kiener's work, which is similar to his own in its abstract simplicity and control. This control, we later learned, carries over into his style of execution as well. For this particular house in Saint-Tropez, the owner gave M. Kiener a free hand and then promptly disappeared for the duration. When the work was completed, he appeared once again. His wardrobe preceded him by twenty-four hours, and he arrived to find everything down to the last handkerchief perfectly in place and to his liking. *See page 114.*



Kiener

**The Blending of Art Déco and Contemporary Décor**

Norman Leff was an admirer of Suzie Frankfurt's New York townhouse, with its numerous fireplaces and antiques, but when the designer started work on Mr. Leff's own apartment he told her, "I love your house, but I don't want anything like it for myself." Since Miss Frankfurt didn't wish to do a home that was completely contemporary, she found that Art Déco was an expedient bridge between old and new. "I suppose his crushing indictment of antiques comes from an idea that they are uncomfortable," she ventures. "But this apartment *is* comfortable and it's added a new dimension to his life." *See page 132.* □



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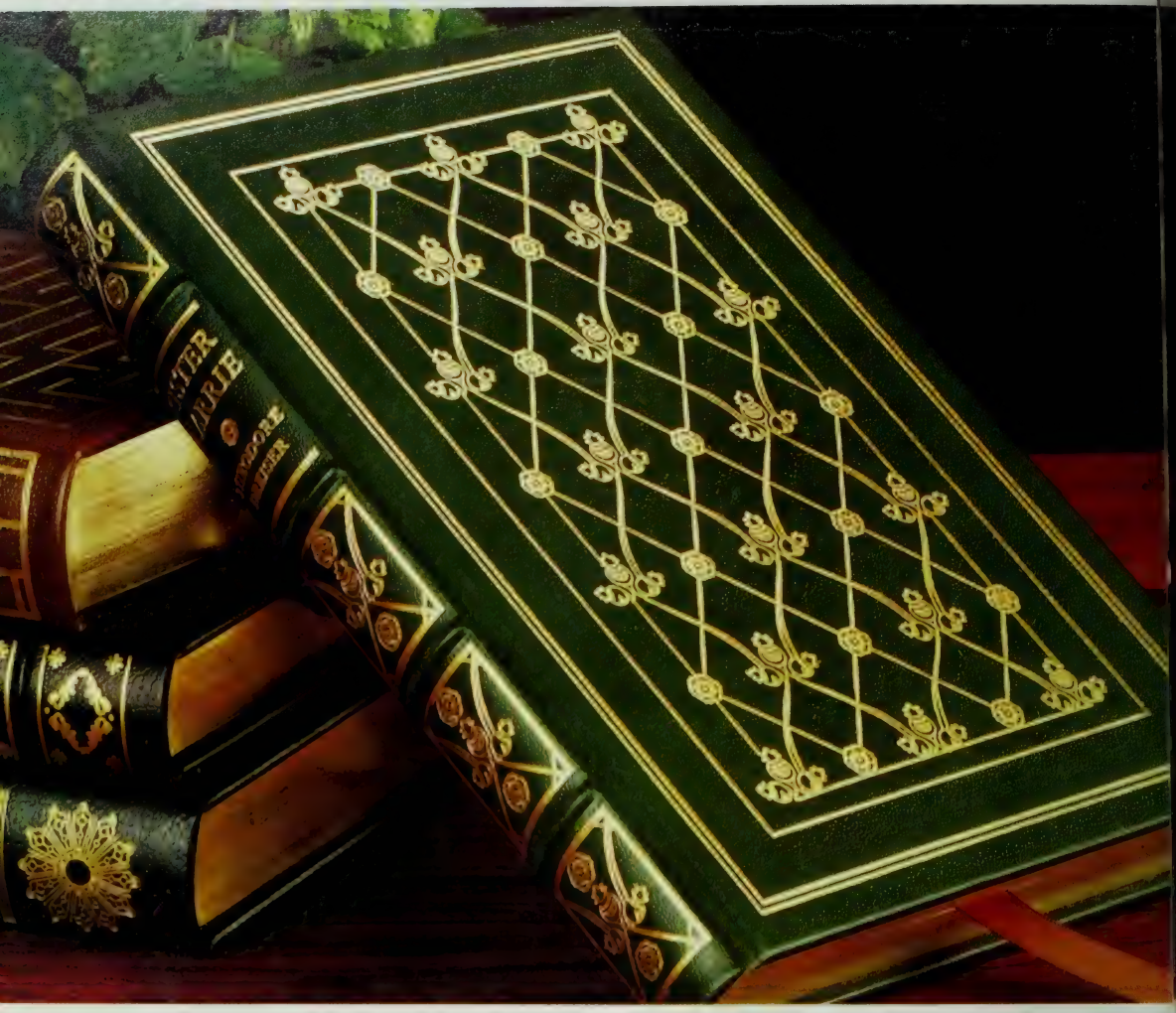
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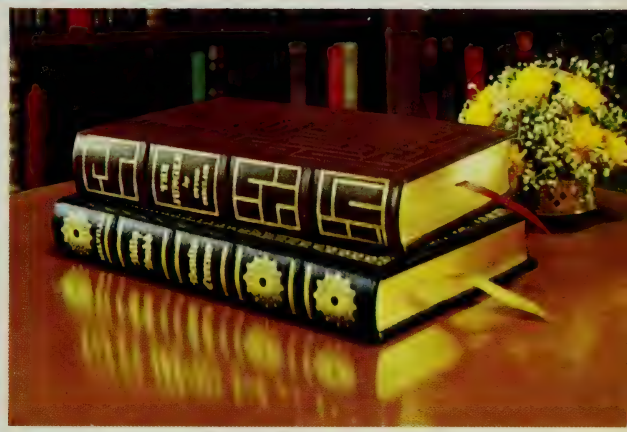
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# RUSSELL LYNES OBSERVES

## The Charm of Wasted Space

SOME MUSEUM DIRECTORS and some architects with whom I have talked recently are, to put it kindly, "not so sure" about I. M. Pei's new East Building of the National Gallery of Art, in Washington, D.C. Their reservations are put in terms of practicality, not aesthetics, because, I suppose, no up-to-date architect (except Philip Johnson) or forward-looking museum director is going to put his neck on that particular aesthetic block. They may say that the structure is "the last gasp of 'modern' architecture," but they do not deny its quality. The ones I have talked with, of both kinds, have declaimed about "the enormous waste of space," about how "art gets lost in all that space" and about "the ridiculousness of putting a glass roof of that size in a city that gets as hot as Washington does. Think of the problem of air conditioning!"

Now, it is not within the scope of my competence to take a position on the air conditioning of the beautiful court under the roof of glass and aluminum triangles covering it, but I am happy to take a stand about "waste space." Wasted on what? Wasted on whom?

### Abstract Sculpture Floats in a Controversial Court

By now everyone must know what the great entrance court looks like; no building in recent years has had the publicity this one has had or been so extensively pictured in magazines and newspapers and on television. But let me remind you that after you have passed a glass wall, stopped at the information desk and entered the great hall, your eyes are drawn upward to the enormous red and black Calder mobile, which floats beneath the glass roof, to a bridge that bisects the great triangular space like a bridge in a Piranesi fantasy, to a large abstract sculpture by Anthony Caro, which sits on a ledge halfway up one wall. Out of this court goes a broad shallow-treaded staircase ("Every museum should have a grand staircase," Pei said to me when I visited the building with him before it opened), and so does a long escalator up to the level of the bridge. I do not do this splendid space justice. Suffice it to say that it contains a very large number of cubic yards of air, with light filtered pleasantly through screens of aluminum rods that reduce by half the brilliance of the light outside. Too many cubic yards?

### Openness Liberates Interior Space

In the first seven weeks that the East Building was open, more than a million visitors came to see it, passing through that "waste space" thousands at a time. By now nearly five million will have looked up into that great airy space and felt that here is room in which to breathe.

Nineteenth-century architects, who built our first great museum buildings in New York and Cincinnati and Chicago, knew the importance of vast entrance halls, and none better than Richard Morris Hunt, who designed the Metropolitan in New York. If that space once seemed wasteful, it is now jammed every day of the week, whether there is a "blockbuster" show like "King Tut," or not. *Jammed* is not the right word; *alive* is more accurate. Jammed is what people are, under the low ceilings of New York's Penn Station, a rabbit warren where there was once a magnificent building, one of America's great buildings designed by Charles Follen McKim, of McKim, Mead & White, who had a decent respect for crowds.

If the entrance hall of the East Building is impressively



A faceted space frame spans the National Gallery's East Building court.

spacious, the galleries in which paintings, sculpture, prints, drawings and objets d'art are exhibited are intimate in scale and lend themselves to easy adaptation to what is displayed in them. The word for them is "flexibility," which is what every curator wants these days.

In Paris, Le Centre Pompidou, more popularly known as Beaubourg, has come under the same kind of criticism for wasting space. There is a great deal of space, to be sure—some 17,000 square meters of display space on three floors, plus many other amenities, for it is a "cultural center," not just a museum. Since the interior of the building is hung on an external cage, with its brightly painted innards on the outside, there are no interior structural walls, and thus flexibility is carried about as far

*continued on page 36*

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Illustrated: EUGENE BOUDIN by R. Schmit, pg. 58, No. 182, Vol. I.
Exhibited: Rennes, Musee des Beaux-Arts, Catalogue No. 3, Plate XV.

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*continued from page 32*

as it can go. I am not sure what happens to intimacy in its wide-open spaces cut up by temporary partitions that do not reach the ceiling. It looks, in photographs, more like a merchandise mart than a home for art, which is probably one of the inevitabilities of modern structural technology. The Beaubourg, I am told, has to be seen to be believed, and I must therefore reserve judgment.

In the Metropolitan there is a good deal of what has been called "waste space" enclosing the Temple of Dendur, which the museum has put in a vast glass box designed by Kevin Roche, John Dinkeloo and Associates. This space has been criticized because it dwarfs the temple and makes it look "as awkward as a person dining alone in an enormous banquet hall." It is a very small



French Cultural Services

Partitions organize the tri-level space in Paris's Centre Pompidou.

temple in a very large space, but then so it was for about 2,000 years before its site was inundated by the Aswan Dam. No one thinks it is a great temple, or ever was; it was a minor temple to a minor deity, and that is what it looks like. It is no less interesting for that.

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A New Englander graduated from Yale University, Mr. Lynes now lives in New York City and weekends in the Berkshires. He is the author of nine books and was formerly managing editor of *Harper's*.


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# IN THE SHOWROOMS

**Spring Wallcoverings**
By Patricia Warner

THE ADVENT OF SUMMER has always been proclaimed with much blossom-tossing, garland-making and a profusion of flowery expression. There was once a language of flowers understood by all: The nosegay, carried by ladies in the nineteenth century, was artfully chosen and arranged to send a romantic message. In wintertime, without flowers to signal unspoken desires, presumably nothing went on at all. And in a well-known English Victorian painting, Heliogabalus watches rapturously while assorted victims of the Coliseum "entertainments" are smothered under rose petals—an extreme way to greet the new season.

In the showrooms, designers are answering the siren call of early summer with a lavish array of flower-drenched new prints that are as refreshing as cologne. Motifs are a sprigged, sprouting, blossoming celebration of the season; colors are described mouth-wateringly as melon, peach, vanilla, raspberry, celery, lime, mint and saffron. For the moment, heavily exotic designs, so comforting in cold weather, have been swept aside in favor of fields of blossoms and grasses.

### Floral Chintzes, Ravishing Pastels

This jubilant mood is very evident at Greeff Fabrics, with a glazed cotton chintz aptly named *June Sky*, a soft-edged blur of yellow flowering gorse and white and pink blossoms quivering on a blue field. The leggy varicolored flowers of *Sounds of Spring*, a wallpaper with matching fabric, are visited by myriad butterflies, dragonflies and tiny birds; both these designs are executed with impressionistic vigor. Slightly more restrained is the delightful *The Tulip and the Butterfly*, a repeated parrot tulip in animated conversation with a butterfly, floating on a cloud-filled ground.

At Manuel Canovas, large-scaled floral chintzes take over the showroom walls in ravishing pastels on various patterned grounds. Canovas, a consummate artist and enthusiastic botanist, travels the world in search of specimens, which he nurtures at his home in France. *Bel été* unfurls colossal peonies, hydrangeas, early chrysanthemums and lilies across a lively background of gray polka dots. A dexterous combination, it is one of this season's most breathtaking designs. *Maud* suspends the languid lily against a trellis, like a city garden brought indoors. Both designs are accompanied by color-matched piqués in cotton or cotton-rayon mix.



Blithe pastel blossoms fill the Impressionistic *June Sky* of Greeff's cheerful glazed cotton chintz.



In *Maud*, a chintz by Manuel Canovas, variations on the lily are sustained by a trelliswork grid.



Buoyant single blooms form a bold and distinctive *Carnation Stripe* on Carleton V wallpaper.

### Wallcoverings Blossom

The carnation's image is so attached to weddings that it generally receives short shrift as a design element. Carleton V has rectified this slight with a racy *Carnation Stripe*, a wallpaper with carnations vertically ascending, in colorways like melon on gray and rust on apricot-beige. Three other new wallpapers continue the botanical mood at Carleton V: *Gingko*, a carpet of those naturally stylized leaves from the gingko tree; *Kisses*, a sprig of apple blossoms awash with Xs, and with rhododendrons palely flowering on deeper shaded ground; and *Alleghenia*, named for the rhododendrons growing wild in the Allegheny Mountains.

Lee/Jofa faces East with an elegant fanciful wallpaper called *Mei-Ling*, where meandering branches of small many-hued flowers bloom miraculously along the same stem. It is an adaptation by Joan Kaminski of an eighteenth-century Chinese painted silk originally made for the French market. In *Rice Harvest*, also by Kaminski, at Lee/Jofa, large bunches of rice grasses are tied with gaily striped ribbon and sent tumbling about in a highly original design adapted from the motif of a 200-year-old Japanese kimono. The most striking colorway is strong white on a bold yellow.

*continued on page 46*


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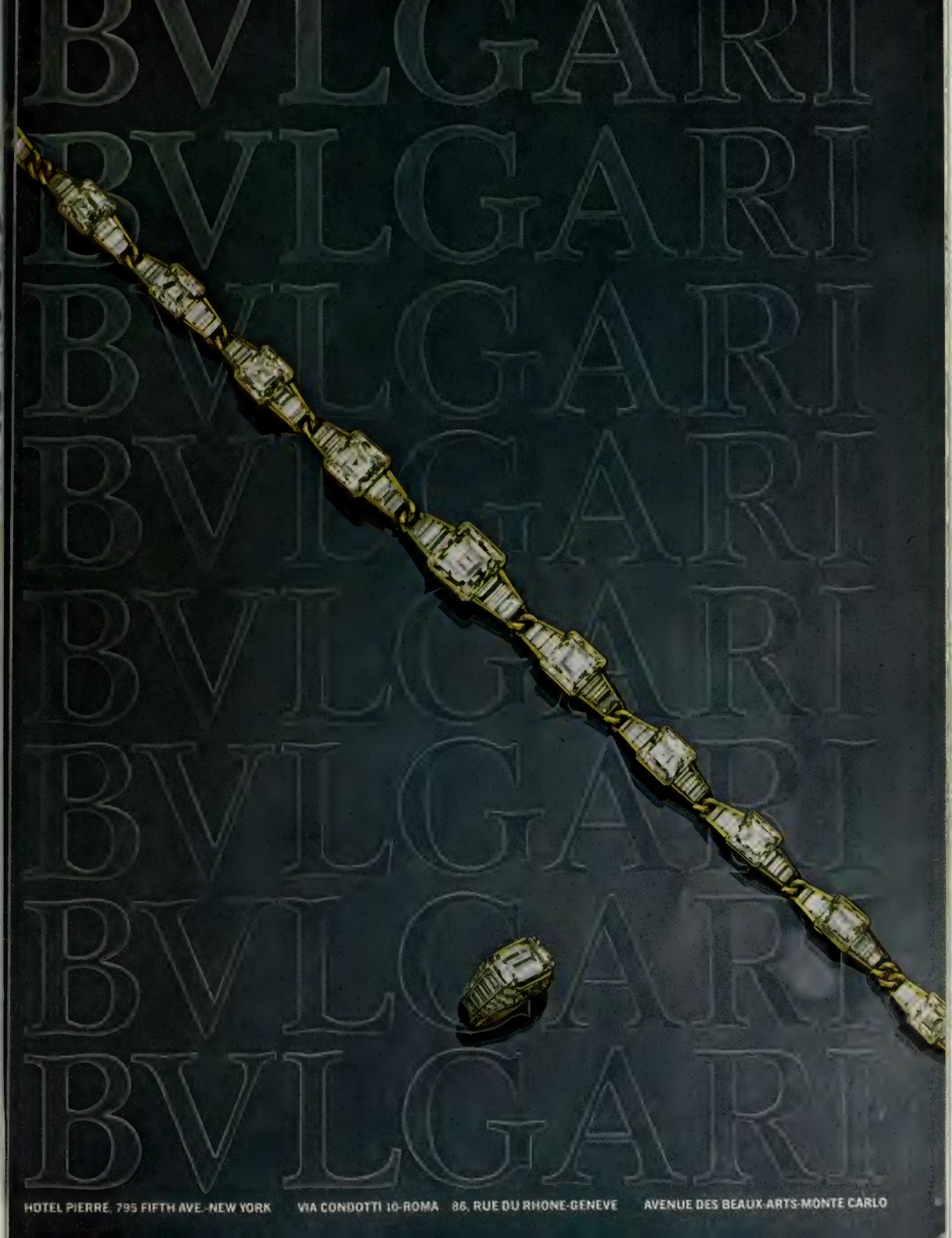
Lee/Jofa's wallpapers, *Mei-Ling* (above) and *Rice Harvest* (below), with matching cotton chintzes, are imaginative adaptations by Joan Kaminski of 18th-century Chinese and Japanese motifs.



For four decades the house of Albert Van Luit has produced handsome wallcoverings in a mainstream mode between high fashion and carefully cherished conservatism. This year they have burst forth with blossoms galore, in *Profusion*, a vinyl wallcovering where armfuls of jonquils and primroses dance in the grass, and *Yolanda*, another vinyl, riotous with full-blown anemones. Their *Caprice* creates a landscape of Japanese blossoming trees and butterflies, richly effective on gold or silver foil.

From Quadrille Wallpapers comes a salvo of vertical stripes and checkerboards, as summery as a tent on the

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*continued from page 46*



Exuberant jonquils and primroses in *Profusion* (above and below) are Van Luit's paean—in a gardenlike myriad of tones on vinyl wallcoverings—to the captivating promise of summertime.



lawn or a new awning for the terrace. Redolent of the languorous days of high summer is *Berber*, a good-looking cotton or cotton canvas of broad speckled tent stripes in luscious colorways like azure blue on white, apple green on white, brown on oatmeal. *Pembroke* is a checkerboard of thin lines on a monochrome ground; the burgundy on vanilla is especially appealing. Quadrille includes this season a fresh floral wallpaper called *Coco*, is stencilled in rows of Dutch tulips.

We are in for a heady time, and it appears that designers intend no flower to blush unseen this summer. □

Designs featured this month in "In the Showrooms" are available through interior designers.



# Hasi Hester

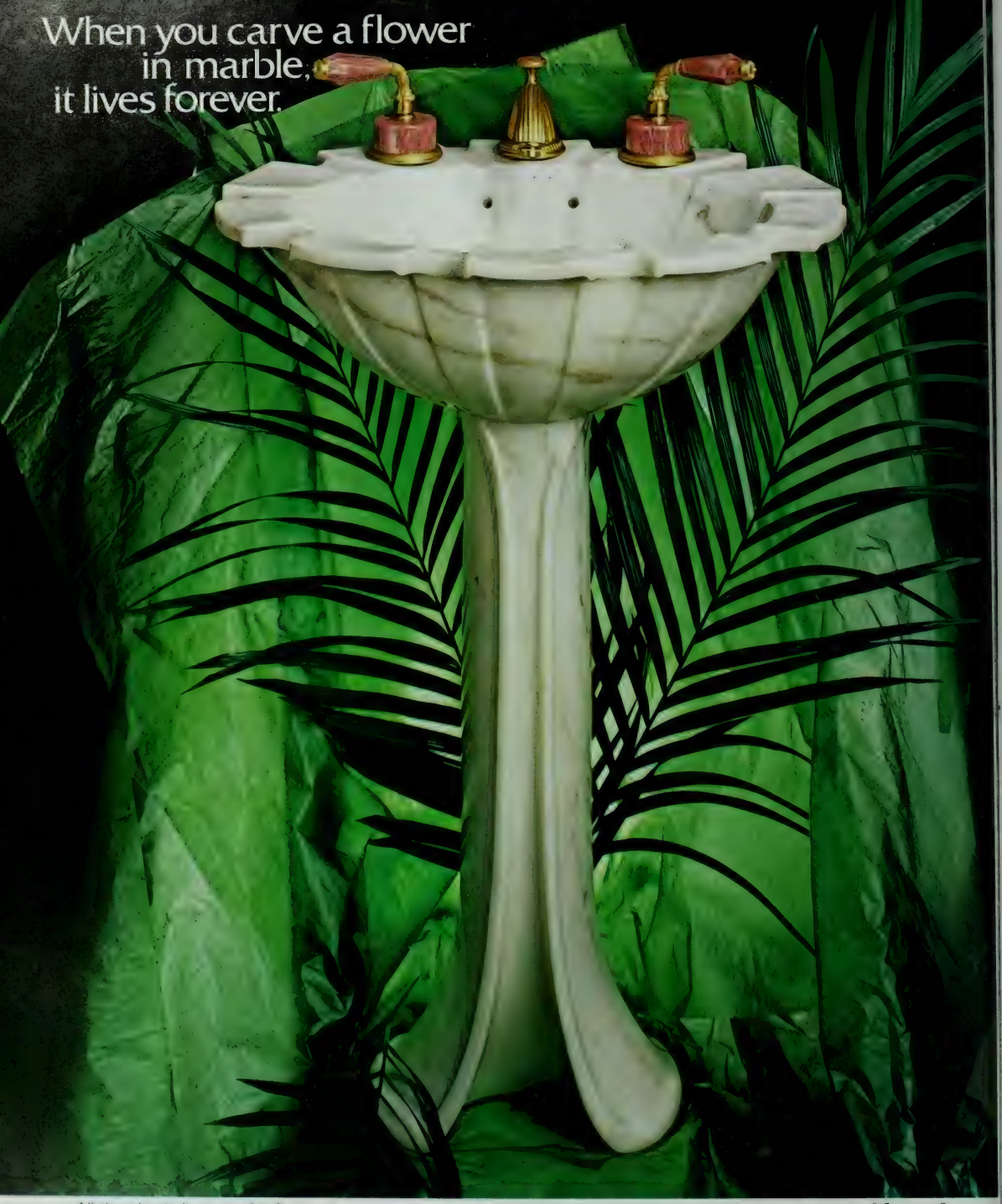
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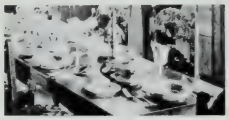
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# COLLECTOR'S CLOSE-UP

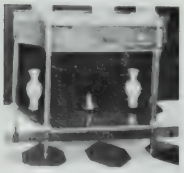
**Focus for the Connoisseur—**
**A detailed description of notable art and antiques selected from the interiors featured in this issue.**



THE SPODE ceramic factory, in England, founded in 1770, introduced in 1805 a pottery called "stone china." The factory had developed unique clay and glaze compositions for this cream-to-white-bodied ware, and at first printed patterns only in blue. This classically inspired, blue-printed allover pattern is distinguished by a standardized border of vases interspersed with lozenge shapes. The design was derived from a book of classical drawings. *See page 71.*



BY THE late eighteenth century, a high-quality opaque glass was developed, which was referred to as *opaline*, in France, and *Bristol*, in England. The forms—bottles, vases, boxes, lamps and goblets—were inspired by existing objects in silver and pottery, and the strong colors—blues, yellows, pinks and greens—were very much à la mode. This translucent glassware—produced in a single color, in combinations of two colors, or overpainted and gilded—presaged the nineteenth-century innovations in glass manufacture that led to the designs of Lalique, Tiffany and Gallé. *See page 73.*



WHEN THE English concept of a separate dining room was introduced in France in the late eighteenth century, French dining and serving tables were developed after English models, but with French styling. One such piece is this mahogany console *desserte* or side table—the form of console that stands against a wall, but is not supported by it, thereby remaining independent of any particular room. The marble top was a functional solution: heat would not discolor the surface. *See page 82.*

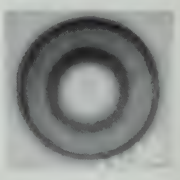
EMPLOYING VARIOUS techniques to transform, diffuse and obliterate original—and often bizarre—images, the American artist Lucas Samaras creates works that often have hallucinatory and jewellike qualities, as in this ribbon collage. From the beginning of his career, including participation in the "happenings" of the early 1960s, through recent work with photo transformations, Samaras has consistently portrayed highly individualistic ideas. *See page 83.*



COMBINING THE best modern traditions of Europe, the United States and Japan, Isamu Noguchi has become a master of sculptural abstraction. Working in Paris in 1927 with Brancusi and Calder, the Los Angeles-born contemporary sculptor experimented with two key concepts: monoliths of ideal form and the constructed weightless form. The latter concept led, in the 1950s, to a series of works he has described as being "based on a concern for gravity and man's relationship to earth." *See page 83.*



THE YOUNG French artist Louis Cane first exhibited his austere hangings in the United States in 1977. As a member of the Hard Edge Support Group, Cane creates his elegantly logical works by cutting and folding sections of unstretched and previously painted canvases; the sharply defined cut edges are complemented by blended and brooding color. This combination of distinctive elements contributes to the elusive character of the artist's work. *See page 120.*



CONTEMPORARY American artist Helene Valentin, in 1976, took up residence in the rural upstate New York community of Art Park, where she momentarily united heaven and earth by producing a series of smoke signals and flares, using cliffs and banks as a rocky background. As the smoke billowed, radiating a volcanic turbulence, the light shafts and drifting iridescent clouds that appeared were consistent with her paintings and with her concern for "the ephemeral, flux, fluidity and liquescence." *See page 132.*



CHINESE "FLYING EAVES" curve upward in a movement counter to the straight vertical thrust of the buildings they shelter. Thus they reflect a basic tenet found in Chinese calligraphy: the relationship of a curve to a straight line. The ends display series of small horsemen, demons and mythological beings made of the same highly colored lead-glazed pottery as the low-fired semicircular roof tiles. These figures interrupt the roof's silhouette and stand out in high relief, just as their color intentionally counterpoints the surrounding landscape. *See page 149.* □




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# Serenity

## *Charm and Comfort in Cher's Malibu Home*

INTERIOR DESIGN BY RON WILSON
PHOTOGRAPHY BY RUSSELL MACMASTERS





THE HOUSE could be on an island—or in the desert, hugging the side of a cliff—on Lake Como, or in Corsica or Crete. As it happens, the house is in Malibu, but quite independent of the ocean, turns its focus inward and to the golden hills of the north. The space is designed in the spirit of its owner, who, in keeping with a determined attitude of simplicity, is known today by the one name *Cher*.

Interior designer Ron Wilson says, "Cher asked me, as she did in 1974 when I decorated her house in Bel-Air [*Architectural Digest*, May/June, 1974], to create an environment for her—as I understood her and her particular way of life. I've known Cher for many years, and her life has changed greatly. This house is how I see her personality today."

Built in the mid-1960s, the house was structurally changed to suit the interior design. An arbor of logs shadows the courtyard; the fountain,

ABOVE: A log arbor and a row of Ficus trees cast a tapestry of shadows about the entrance to the Malibu home of entertainer Cher. RIGHT: Natural textures and an earth-toned palette endow Ron Wilson's interior design with characteristic subtlety. In the Entrance Hall and Living Room, this muted continuity and the repetition of related elements—the papyrus motif on console and low table, and the Egyptian bas-relief upon the console—create a sense of unity. An antique Chinese hanging adds the drama of a different culture.



"Cher asked me to create an environment for her—as I understood her and her particular way of life."





reminiscent of those found in the walled houses at the edge of the Sahara, splashes water into the sunlight; and Ficus trees are trimmed high for the lean, hard architectural quality of their gray trunks. The space within maintains the same balance: comfort without complexity, care without sentimentality. It is an attitude derived from the designer's own experiences and his interpretation of another's personality. The style does not fall into any simple category, anymore than the complex qualities of a person can be explained in a few simple words.

Throughout, the colors are of sand—in shadow, in sunlight or darkened by water. The floors are travertine, polished to a dull shine or covered with woven jute. Handwoven silk from India, in various weights, is the only fabric used. "To have a client who understands this kind of simplicity," says Ron Wilson, "surely

ABOVE: In the Living Room, relics from the past—ammonites from the Carboniferous period and a dynastic Egyptian polychromed attendant—form an evocative mantelpiece still life, flanked by large bird of paradise trees. Sisal matting, and commodious chaise longues covered in nubby Stroheim & Romann raw silk, inject texture in a grouping that includes glass-topped tables made of stone capitals, and an antique bench in the whimsical form of a crane. RIGHT: A dynastic Egyptian mask lends a historical patina to another Living Room conversation area.











encouraged me to do what is here, to be this free and relaxed. Cher said many times, 'Don't be tense about this house. If something is not right, it can be done over again.' When I started, the volume of space was not here. It was closed and tight and cramped." But to do more than touch upon the original house with its sliding glass doors, used brick and uninspired proportions—all ordinary in the truest sense—is to dwell on unimportant details. The important thing is to understand the skill with which the basic elements of fabric, lighting, color and forms have now been combined to give the space its present special quality, its awareness and its sense of appropriateness to the owner. Obviously this sense of the appropriate should be the most important thrust in the work of any interior designer, but it takes on a rather special meaning in creating the proper décor for a celebrity.

"The art enhances the purity of design, but I think the design stands alone, as does the art," says Mr. Wilson. The span of art dismisses time in favor of design, an attitude perhaps borrowed from the Oriental way of reducing elements to their simplest denominator. There is an Egyptian bas-relief and a mask dating from somewhere between 1580 and 1350 B.C. French Art Déco vases mix with an eighteenth-century Oriental scroll, and lacquer pieces share space with Chinese chairs and Egyptian capital tables. A bench is upholstered with an antique kilim rug. There is a stool from the Egyptian revival of the 1920s, as well as a number of ammonites and geodes.

"There is no more difficult type of design than to do a room and keep it subtle and simple," says Ron Wilson. But he has kept space flowing from one area to another—here lightly defined by stone columns, there by a display of Egyptian necklaces. The seating, its covering pulled together simply at the sides, is deep-cushioned and armless. "I designed it to be broad enough to give you the same comfort, to hold you in the same way, an armchair would." There is an absence of shaded lamps. Light comes from bulbs strategically placed in the ceiling and in canisters concealed behind plants and great shells. "Cher wanted to experience the space with more natural light sources than you get with lamps."

Upstairs the simplicity continues. The master bedroom and bath flow as one, draped in Indian silk, carpeted in jute. Walls are mirrored, and the down-filled bed faces the hills. A fire burns gently in the grate, carved figures on the mantel gleam in the soft light and the room gracefully announces its own personality. And everywhere there is the purity of detail and sense of realism that appeal so strongly to the owner of the house.

Even the false stone ceiling in the kitchen and breakfast room—a space opening to the grass, the trees, the sound of splashing water—has a sense of reality. "The treatment of the ceilings was the dash of whimsy, the touch of pure disguise and theater, that the house needed," the designer says. "Otherwise it is a house that stays in the background, in the sense that I didn't want anything to be overpowering. I didn't want Cher to feel restricted at all or to have a feeling of restraint."

Glass doors are covered with wooden grills, like those seen on houses in the Moroccan desert. Light filters through them, making shadowy geometric patterns across the rooms, filtering the sun and giving a stillness to the colors. It is a house that, except for the sea-washed air, belongs more to a person than to a locale. It is where the trivia of the world can be forgotten, and there is a welcome air of tranquillity. □

—*Suzanne Stark Morrow*

PRECEDING PAGES: Columns demarcate the mirrored Dining Area, balanced and highlighted by a pair of late-19th-century Egyptian-motif faïence vases by Jerome Massier. The dining table, a hexagon of glass mounted on a sculptural mitred oak base, is surrounded by armchairs upholstered in stenciled leather. LEFT: Antique polychromed Chinese corbels embellish the mantel in the raw silk–upholstered Master Bedroom. Carpeting from Stark extends the neutral palette, echoed even in such accents as an Art Déco vase and China-inspired chairs.

# Flemings Hall in Suffolk

## *Angus McBean Re-creates an Elizabethan Manor*

PHOTOGRAPHY BY ANGUS MCBEAN



Flemings Hall, a Suffolk manor house built in 1380, sustained major alterations over the centuries until the present owner, photographer Angus McBean, rekindled its original spirit. ABOVE: Elizabethan paneling enriches a rear Entrance Hall built by Mr. McBean. OPPOSITE: Around 1580, the ends of the timber-framed structure were bricked; in 1630, gables and chimneys were added.

FLEMINGS HALL, in Suffolk, has stood since the days of the Plantagenet kings. In the sixteenth century some changes were made in the hope of a little comfort; in the twentieth century some changes were made in the hope of a little profit—but the timbers stand firm, as firmly as they have for six hundred years.

Photographer Angus McBean remembers the house as it was when he first saw it, sixteen years ago: "It was more like an empty barn than a house. The hard days of the 1930s had done their worst. The owner couldn't sell the house and had to salvage what he could by selling the mantels, doors, paneling and even the stairs. They're all somewhere in America now. But I had fallen in love with East Anglia—once you do that you never leave—and I had read that here all you need is a Nissen hut and five acres of land. I reckoned this was my Nissen hut, and I bought it."

At this point Mr. McBean set about putting back into the house his own interpretation of what had been taken out. He needed old wood, and word went out to the village and to





ABOVE: In the Living Room, Mr. McBean retained the relatively low ceiling, added in 1580, and the traditional Suffolk floor tiles, added in 1930, but inserted additional paneling and a bookcase wall with jib doors that conceal entrances to the dining room and kitchen. For comfort, he used primarily Regency and Victorian furniture, but the dominant artwork—a portrait of the owner himself by Marenva Vorobev—is decidedly modern. OPPOSITE: The Living Room's 16th-century oak fireplace, a recent addition, is surrounded by linenfold paneling found in the countryside.



## Friends insist that a McBean improvisation is worth more than an authentic original.



dealers in London. Gypsies came down the lane with an entire ceiling on their cart; a dealer rang up to say someone had bought an Elizabethan bed and did not want the canopy. Mr. McBean took it all. Hoping for fourteenth-century wood, he rarely found it, but seized anything Elizabethan and seldom turned down anything old. He found paneling lying abandoned in fields or in bombed London houses; he found balusters from an Elizabethan battleship and columns from someone called "Madame Polly." "You've got to make a choice when doing up a house that has been stripped. Unless you use ancient wood, you've got to paint things. The Victorians tried to stain wood, and it always ended up

...putting back into the house his own interpretation of what had been taken out.



Using Elizabethan oak paneling, Mr. McBean divided a large space into a kitchen and dining room. ABOVE: A collection of Spode and Herculaneum Etruscan-patterned porcelain assembled over a twenty-year period fills Kitchen nooks and crannies, establishing a warm contrast to marble counters and modern appliances. In the corner, a 16th-century staircase, retrieved from a nearby cottage, provides access to the second story. OPPOSITE: An Elizabethan portrait surveys the Dining Room, where a massive oak table and 17th-century Yorkshire chairs contribute to the Gothic mood.

looking like cocoa. Fortunately I found enough of the old wood, but I couldn't do that today. Houses simply aren't being demolished anymore, and people are better informed. If someone buys an Elizabethan bed, they want the whole thing. It all took time, but when I say I did the house myself, I mean it."

With his own hands he worked the wood he had collected—extending or shortening panels and beams to suit his purposes, taking a piece from here and a piece from there to make mantels, bookcases, beds and whole walls that exactly fit their appointed places. A bookcase and screens of paneling created new rooms out of unformed space. The gypsy's ceiling stands on posts in the dining room.

An accurate reconstruction it is not, and Angus McBean has never claimed that it is. "Most of what I've put into this house is from Elizabethan manors much grander than this one ever was. Of course, I would have preferred the older, cruder paneling that would have been here originally, but I just couldn't find it. Almost everything in this house is



'suspect,' let's put it that way." But the results look right. A museum curator would notice that the fireplaces are a jigsaw of different pieces, but still, they look correct, and friends insist that a McBean improvisation is worth more than an authentic original. Besides, even if the fourteenth-century living room could be reproduced today, who would want to live in it? It would originally have been a smaller version of the famous hall at *Penshurst*—one vast space extending to the roof, an open fire in the middle of the room, with only a hole in the roof high above for some of the smoke to escape. It would have been one big room for all—servants and master, dogs and cats—in which to eat, sleep and try to keep warm. There would probably have been rich wall hangings, but very little furniture, except trestle tables and perhaps a chair for the head of the family. Suffolk was relatively peaceful then, and Flemings Hall was of the new generation of manor houses in England—built not for defense, but for a life of peace and some comfort. But these comforts were relatively few.

Two hundred years later, the Elizabethans thought so too. The privileges of a comfortable Tudor family were private apartments, a fireplace with chimney, lower ceilings and warmer rooms. To get them, they added a ceiling in the hall, created bedrooms upstairs, and made the house narrower, retaining what would have been the central aisle of the hall and the timbers that formed the roof. They made the house longer, too, and, typical of the age, took Holland as a reference point for the Dutch gables at both ends.

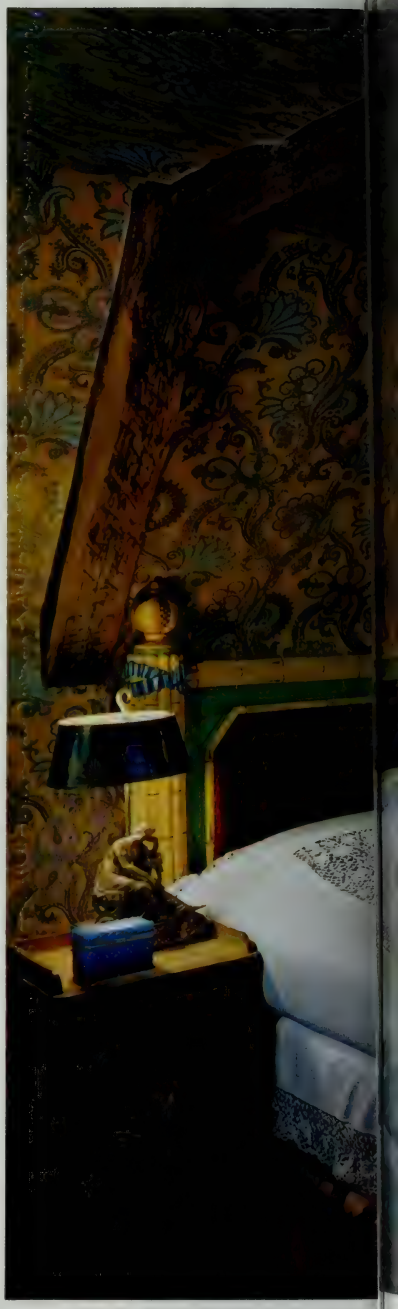
Angus McBean has made only a few changes to the exterior of the house—an Art Nouveau gate, a few discreet windows at the back and a curved terrace that was his present to the house on his own seventieth birthday. It is the interiors he has given his special style. "The bookcases were the first thing I did to the house, the kitchen the last. I suppose a woman would reverse that, but this is a man's household. The real difficulty in doing up an old house is how to furnish it. No one wants a museum. I mean, Elizabethan chairs tend to collapse. I couldn't have that. Besides, they hadn't invented coffee tables in those days, and I needed one. So I made one myself, using old wood to copy a seventeenth-century Spanish table. I think the date of furniture doesn't matter, so long as things in an old house are old or made of old wood. There are jib doors in the bookcase. That is an eighteenth-century device, but it works well in this house. For lighting too—it's either Swedish Modern all over the place or altar candlesticks with shades. I've chosen the old."

To be sure, Mr. McBean took the photographs of the house himself, using neither flash nor exposure meter. He has been photographing professionally since 1936 and has never used them. "I used to take my own lights to the theater. When there was no longer time to do this, the magic went out. Anybody with an expensive camera can take a picture." The world of the theater is his world, its images are his and its people are his friends. Harvard University has his collection of negatives now. "I sent them 4½ tons of glass plates, but had to smash up another 4½ tons. On these negatives are the actors and playwrights from one of the great blossomings of the English theater. Those years between the wars rank with the Elizabethan, Georgian and the turn of the century, in theatrical history, and I reckon I was lucky to be around at the right time."

He pretends to be retired now, but is far from it. His workshop is always full of the wallpaper and fiberglass collages he designs and makes. His collection of antique carpenter's tools is in constant use as he repairs old furniture for friends.

"Do you know," he says, "that same man, John Seymour, who wrote about the Nissen hut and five acres in East Anglia also wrote, 'If you're over forty, forget it.' Fortunately I didn't read that part until later." □

—*Elizabeth Lambert*





Ensconced under the eaves, the rough-beamed Chinese Bedroom is an oasis papered in a bold floral paisley. A Directoire bed—a painted confection of *faux* bamboo, carved ribbons and knobs—dominates the room, its whimsy echoed by an intricate Gothick rocking chair by George Smith and a trompe l'oeil door painted by Roy Hobdel. Tinsel paintings by Mr. McBean mingle with lively Chinese and English glass paintings above a colorful collection of Regency and Victorian glass.

# Architecture: Errol Barron



THE FIRST IMPRESSION of the seaside estate of Mrs. Henry J. Kaiser, on the Greek Peloponnesus, is of a rare flash of green in an otherwise rather aridly lovely landscape. The second impression is of a cross between a private pleasure dome and a fictional village, which, although it has existed only since the early 1970s, molds itself to its characteristically Greek setting—a high ridge dropping through olive terraces to sea level—about as snugly and naturally as any village could.

From the Athens airport, the overland journey to the Kaiser House entails four and a half hours of driving on rough and round-about country roads. To spare her house guests, Mrs. Kaiser arranges for them to make the trip by helicopter; in the heavens, with panoramic views of mountains and coastline, sky and sea, the forty-minute ride seems to be hardly long enough.

When Mrs. Kaiser, the widow of the renowned American industrialist, bought the land a decade ago and decided to build there, she called on New Orleans architect Errol Barron to design the whole complex, which includes a main house and guest house, with pool, staff quarters, power plant, water plant and water-storage facilities. The architect and client first met when Mr. Barron worked on Mrs. Kaiser's New York apartment in association with New York architect Paul Rudolph. Mr. Barron was one of the architects in the Rudolph office for a number of years. "It was very much like a nineteenth-century atelier—in the tradition of younger architects working in the master's studio," he recalls. "Paul Rudolph is a great intuitive architect, a genuine romantic, and continues to be an important influence on the way I look at and interpret things."

Paul Rudolph is a master of the use of concrete. Mr. Barron, in the Kaiser House, has used this tough staple of industrial design in such an intelligent and expressive manner that, viewed against the halcyon blue Greek sky, the heavy material positively soars up and along, looking airy, graceful and almost weightless. Mrs. Kaiser's

PHOTOGRAPHY BY HORST
TEXT BY VALENTINE LAWFORD





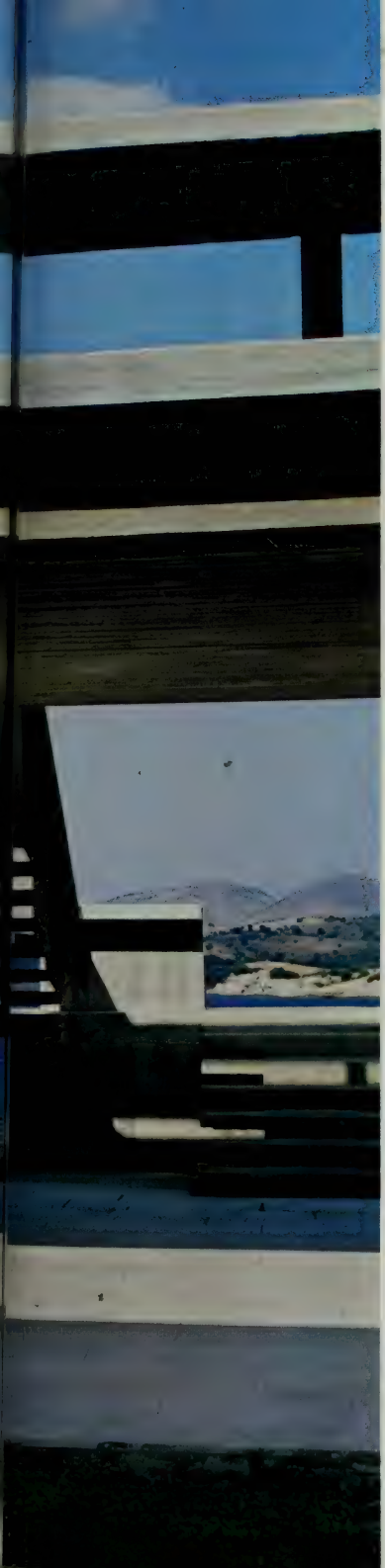
OPPOSITE: New Orleans architect Errol Barron, in his design for Mrs. Henry J. Kaiser's estate in Greece, has placed the main house at the water's edge, and the whitewashed guest house nearby, nestled among olive trees; at right is a small chapel. ABOVE LEFT: The entrance to the main house has cantilevered concrete frames, which, despite their weight, look both light and graceful. ABOVE RIGHT: Concrete piers occur at rhythmic intervals in the long pavilions.

program called for a large one-story main house, close to the water and open on many sides. Mr. Barron explains, "My idea was to design a set of pavilions, with little distinction between inside and outside." The sections are all rectangles, grouped around a courtyard with swimming pool, but they are of different lengths and heights, to add as much variety as possible to their one-story forms. A grillage of flat concrete piers creates a three-dimensional framework for the enclosed and unenclosed spaces, and adds graceful rhythm to the design. The piers, in two parallel rows, do not face each other exactly, but are staggered to add visual interest. They are supports for the roof, and extend beyond the rooms to form graceful trellises, which further blur the distinction between inside and outside. The piers have their wider, flat sides facing south, to act as efficient sunscreens, providing shade at different angles throughout the day. In this way the visage of the house changes with the angles: Viewed head on, the mass is almost transparent; viewed obliquely, the flat sides line up differently, bringing a solid appearance into focus.

As the concrete piers mark and measure the house as it extends along the site, the flat roof trays are on different levels, to vary the profile and the dimensions of the interior spaces. At the end of one section, the roof extends like a canopy, to create a shady porch; the abstract form of a staircase suggests the double function as a sun deck.

The logistical and other difficulties of building in such a remote and relatively inaccessible spot were considerable. The actual construction was carried out by local farmers, who were available to work as builders once their annual olive crops had been harvested. More than a mile of new road had to be bulldozed. Cement and gravel had to be brought by sea to a port miles away along the coast; and while the cement was being mixed, a boat came once every two days with water. Bricks came from Salonika; plumbing came from Athens; air conditioning was imported from the United





## The heavy material looks airy, graceful and almost weightless.



ABOVE AND LEFT: Horizontals and verticals weave a geometric framework, the skeleton of the pavilions that comprise the main house. A projecting structure creates a shady canopy. Its sculptural stairway leads to the roof, which is paved with marble to make an inviting sundeck.

States. Shutter makers were brought from Crete, where the making of shutters is a specialty. To install the wiring, half a dozen workers were flown from Hawaii, where Mrs. Kaiser and her late husband formerly owned an estate. The Kaisers' one-time estate manager also came in from Hawaii, to direct the entire construction work on the spot. "It is largely thanks to him," the architect says, "that the completed buildings, in spite of everything, have such a remarkable degree of precision and good workmanship."

The same materials have been used in the separate guest house, but in a much freer and more perceptibly sensuous way. Whereas the long, low, flat main house is largely open and skeletal, the two-story white guest house on the hillside is opaque and solid—expanding up, rather than out. Superficially, it might almost seem to have been designed by another hand, but the contrast was an intentional part of the architect's overall plan. The main house is made of "negative space," the seemingly open area defined by the framework of concrete piers; the guest house is an exercise in "positive space," created by conventional walls. The main house has a classical geometry, boldly displayed against the water landscape; the guest house has apse-like curves, which look as though they had been carved out of a single white block, nestled



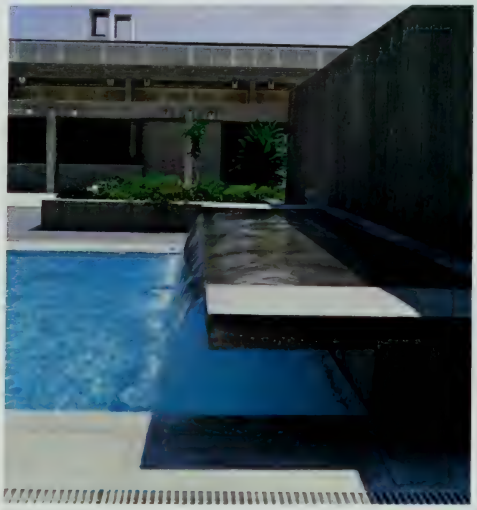






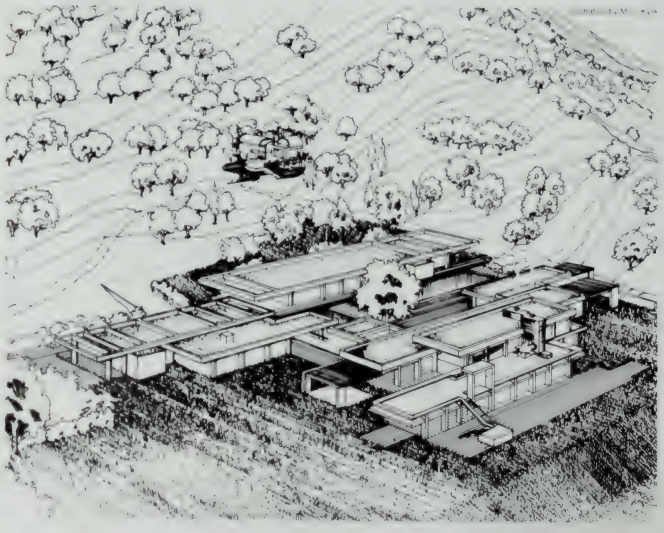
LEFT: By varying the height of the ceilings, the architect has added spatial diversity to the interior. Light enters the Dining Room through glass walls and clerestory windows. TOP: Varying floor planes linked by broad steps provide the Living Room with a sunken conversation area. ABOVE: In the two-level Master Bedroom, the bed and its headboard wall section have a suitably planar quality.

...the impression of a
cross between a private pleasure dome and
a fictional village.



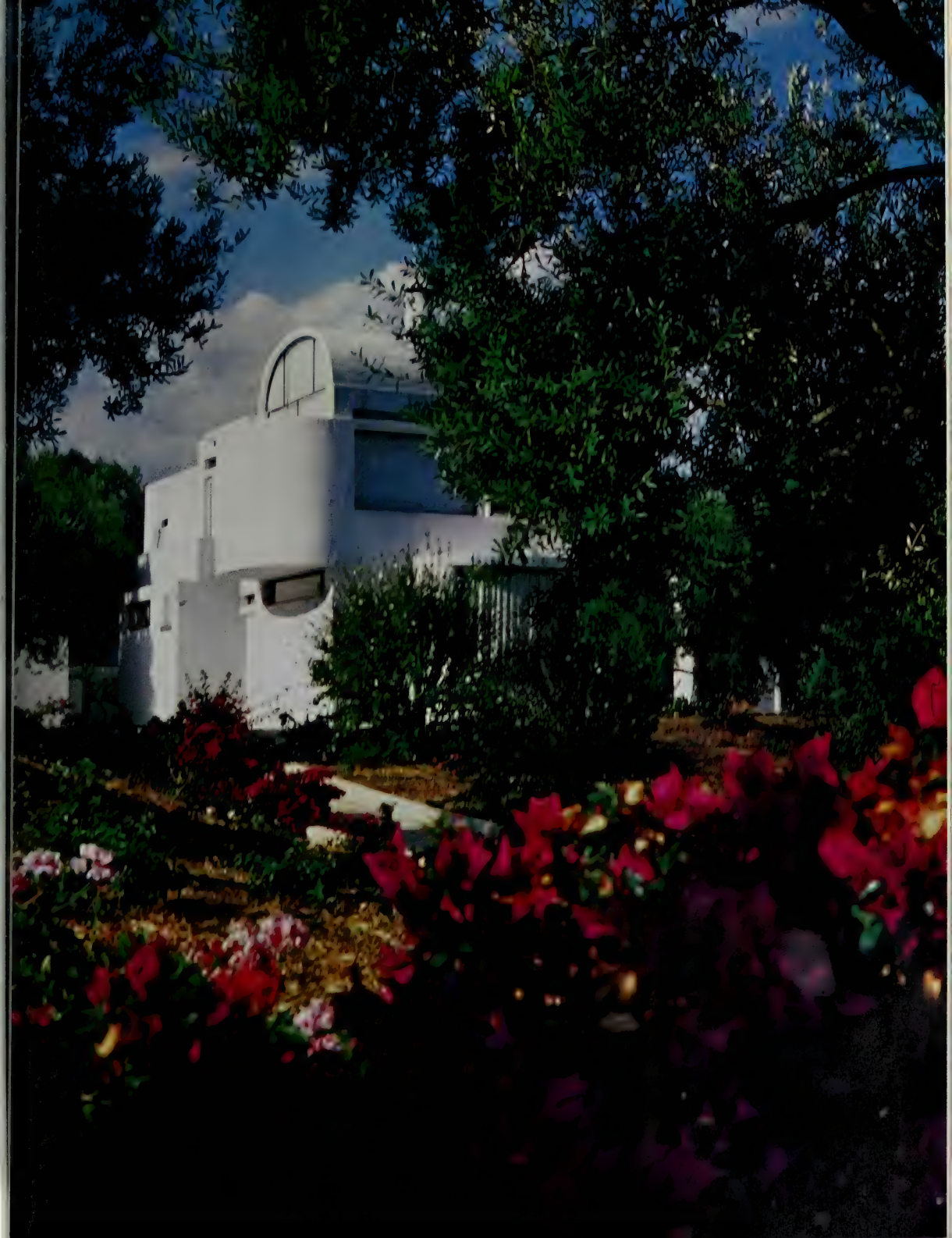


ABOVE LEFT: Water spills from a simple slab fountain into the swimming pool, in the main house courtyard. ABOVE RIGHT: A view through the open framework of the main house reveals the curvilinear and opaque form of the guest house. BELOW: An axonometric drawing shows the complementary placement and conception of the long, open pavilions and the more solid guest house. OPPOSITE: Apse-like shapes soften the contours of the guest house.



gracefully among sheltering olive trees and brilliant bougainvillea.

The main house and guest house are far enough apart to complement each other visually, while assuring privacy for both areas. They seem to rise out of the Greek soil as naturally as the little whitewashed chapel dedicated to Saint Nicholas—patron saint of sailors—which has stood on the same small arm of land for one hundred and fifty years. Mr. Barron says of the estate, "Above all, it is a tribute to Mrs. Kaiser's enterprise, energy and determination." But no less is it the result of an imaginative and sensitive architect, creating on a site graced by antiquity a place of pleasure that is also a thing of beauty. □



PHOTOGRAPHY BY ELIZABETH HEYERT

THERE WAS A TIME, in the not too distant past, when collectors were considered "serious" only if they bought one kind of art. You committed yourself passionately to a single aesthetic creed: Abstract Expressionism, Pop, old masters, Surrealism—and maintained that commitment with religious fervor. But as the door is being opened to the 1980s, a new type of enlightened collector is emerging who fearlessly buys what he likes, no matter what movement it represents. This exciting development indicates a new catholicity of taste and a plurality of interests that refuse to be dictated to any longer by orthodox critical opinion or narrow-minded historicism.

Mark Goodson is among this new breed of collectors. A pioneer television producer of game shows—he originated "What's My Line?" in 1949—he has never been the sort of person to put all his bets on any one horse or any one race. To divide his interests does not mean a scattering of effects, for everything he chooses makes a strong and bold statement on its own, yet relates in its fashion to the whole. Of his collection, Mr. Goodson says, "To use a famous word, it's *eclectic*. I have pretty much bought by instinct." Among his collection in his Manhattan duplex





# The Collectors: A New Enlightenment

*Mark Goodson in New York*

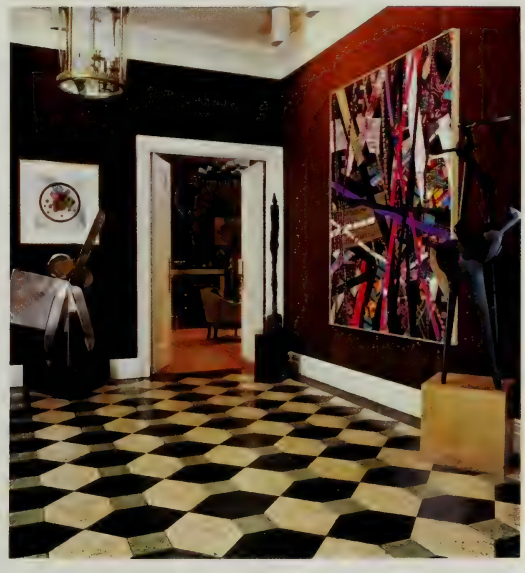


TEXT BY MARIO AMAYA

overlooking the East River, he is totally unconcerned about names, dates or facts. Many of the artists are unknown, many forgotten. He clearly loves his possessions for and by themselves. They are statements independent of art history and have been brought together purely for the emotional and visual response they evoke. "I'm no expert. I buy what I like, when and how the mood strikes me. There's no program to my collecting."

During the last eight years, many of his contemporary works have been purchased through the Pace Gallery. Its director, Arnold Glimcher, says of Mr. Goodson, "He's a busy man. He makes his decisions quickly and acts on a very sophisticated visual response. He will look at a work and immediately know whether it's for him or not. He has one of the most natural eyes of all the clients we have."

The Goodson collection began in 1963, when he moved into his Beekman Place apartment and asked Janet Langerman to design the interiors, with the exception of the living room, designed by Cronin-Stempler. The first acquisition was an important sculpture by Jean Arp, *Torse gerbe* (1958), from the artist's wife. The callipygous nude clearly amuses its owner, who treats her as a favorite.



In the gallerylike Entrance Hall of television producer Mark Goodson's Manhattan duplex apartment, high contrast and geometry counterpoint a robust collection. OPPOSITE LEFT: A lively Dubuffet oil hangs above a Louis XVI console *desserte;* chunks of rock crystal and a 19th-century ivory tusk add natural sculptural form. ABOVE CENTER: William Reimann's plexiglass sculpture and Louise Nevelson's *Windows* enrich the Stark-carpeted staircase area. ABOVE RIGHT: The collection includes, from left, a Kandinsky study above a Trova stainless-steel sculpture, Giacometti's *Femme de Venice VI,* a Lucas Samaras composition in ribbons, and Noguchi's *Strange Bird.* Chandelier from Nesle.



"Mrs. Arp said that I should leave it out in the garden and let it turn green. But I like sculpture for its texture and feeling, as well as its shape, and I wanted to keep the highly polished finish of the bronze."

The Arp stands in a corner of the living room, overlooking the river and the city lights outside, which magically seem to enter the room. Over the fireplace is his latest acquisition, a Picasso *Still Life* of 1937, a picture that might be considered a "difficult" piece of modernism for so intuitive a collection. It is a masterful abstract of bell, book and candle, which hangs to the right of a Miró that coincidentally has the same vibrant purples, greens and blacks, with a yellow crescent moon. The Miró is a well-documented work of 1951 and one of the artist's most charming and imaginative postwar conceptions.

Among other works residing happily together in the living room are a large Jim Dine—a study of bottles in somber blues and grays with bravura touches of white; a geometric work by Noel; and a large Peter Dechar called *Untitled Pears*. Of antique *objets* there are a pair of twelfth-century wooden Chinese Fu dogs, one staring out from under the piano and the other raised on a plinth, looking toward the entrance door. In another corner stands a Ming polychromed bronze *Manjushiri*—a lady in long flowing



The Living Room's dark strié-glazed walls continue the drama as they effectively backdrop bold artworks. LEFT: Flickering candlelight and the soft illumination of paintings establish a glowing mood, while Directoire benches and the geometric pattern of the Rosecore rug carry the flavor of tradition. From left are paintings by Miró and Picasso, and an amusing Dubuffet *practicable*. ABOVE: An atmospheric Jim Dine still life dominates another conversational grouping, where silk sofa pillows and lamps made from Chinese gourds intensify the strong color scheme. Upholstery fabrics for the room by Brunschwig & Fils.





robes riding grandly on the back of a prancing Fu lion.

African art is another passion of Mr. Goodson's, and around the apartment there are major pieces, many of them from the collection of Helena Rubinstein. Most remarkable are a pair of Senufo figures, a Dogon fetish piece and a Mende helmet mask made for a member of a women's secret society. There is also a great deal of antique brass, several pieces acquired from the collection of the late Benjamin Sonnenberg.

With such an unusual and varied collection, it is difficult for the owner to pinpoint favorites. Suffice it to say that the range moves from Lucas Samaras photographs to Louise Nevelson's *Windows* constructions; from Magritte's *Journal Intime I* to Noguchi's *Strange Bird;* from Clavé to Tamayo, from an eighteenth-century lacquered Chippendale clock to a rare group of Japanese prints.

It is not easy to grasp exactly what inspired Mr. Goodson in his collecting, but it is perhaps significant that he himself once painted "in a crazy abstract way." His own present environment is surely somewhat abstract, a collage of objects and paintings, sculptures and furniture, assembled with enthusiasm by a man of innate artistic sensibility. "It's eclectic, to be sure," says Mr. Goodson, "but there are a good many nice surprises." □



LEFT: Unusual shapes are assembled in the brilliant theatrical Dining Room: silver wall-mounted *compotiers,* flanking the niche, are from a rare edition by Picasso; the painting of *The Bathers* is by Dubuffet. Scalamandré velvet wall upholstery and silk chair fabric and a Patterson, Flynn & Martin rug ensure the vivid tone. The glint of gold and silver enhances the striking effect, illuminated by an Empire chandelier from Nesle and a profusion of candle flames. ABOVE: The Master Bedroom is a restful Directoire-influenced design; the painted chair in the foreground, and the bedside lamps, are of the period.



# Auras of Illusion

## *An Imaginative Approach to a Manhattan Loft*

THE ART DÉCO glazed terra-cotta façade of designers and sculptors Ron Dalto's and Larry Boes's Manhattan building is more than striking. Bathed in the soft red-orange of a neighboring department store's neon sign and accented by a gigantic American Indian in bas-relief, it suggests that the interior spaces are surely not ordinary. "But when people come in for the first time," says Ron Dalto, speaking of the garment district loft, "awe is the usual reaction. They're silenced by it."

To enter this fanciful and private world is to be immediately and conspicuously dwarfed by a giant green stuffed-canvas palm tree towering overhead, and confronted by a living room teeming with stuffed-satin water lilies, snake plants and canvas banana trees. The two young artists' soft sculpture is an art that extends and incorporates its environment. It can certainly be contemplated with delighted bemusement, but it is an art, not only to be looked at, but to be used—to sit under and even sleep under. There are, besides the trees and plants and flowers, quilts in the form of gigantic fried eggs and matchbooks. There is an "electric blanket" woven from bolster-thick "electric cord" with soft plugs.

There is an obvious temptation to equate all soft sculpture with the celebrated works of Pop artist Claes Oldenburg, but there is no real similarity between the work of Dalto and Boes and the work of Oldenburg. Of course, there is Pop Art's taste for greatly exaggerated scale, and its love of commonplace objects as subject matter and there is a similar fondness for making things out of materials that render them totally impractical for their visually implied use—but there the resemblances stop. There are none of Oldenburg's city-worn textures in these fresh smooth surfaces, none of his sociological implications and none of his mixed feelings for monumentality and sense of momentary, even trivial, events, in the highly decorative and lighthearted creations of Dalto and Boes. Their work has its origins, Mr.



Soft sculptures by Ron Dalto and Larry Boes infuse their Manhattan loft with whimsy. OPPOSITE: The Living Area, a fantasy with satin water lilies and a cotton palm tree, is playfully enhanced by Arthur Williams's jazz-inspired chess set. Viewed through the softening lens of this imaginative interior, the harsh industrial cityscape—framed by an undraped window—assumes the hard-edged lyricism of a Sheeler painting. ABOVE: The Living Area's large bookcase houses a collection of Art Déco figurines and vases. A carpet-covered storage chest provides simplified seating.

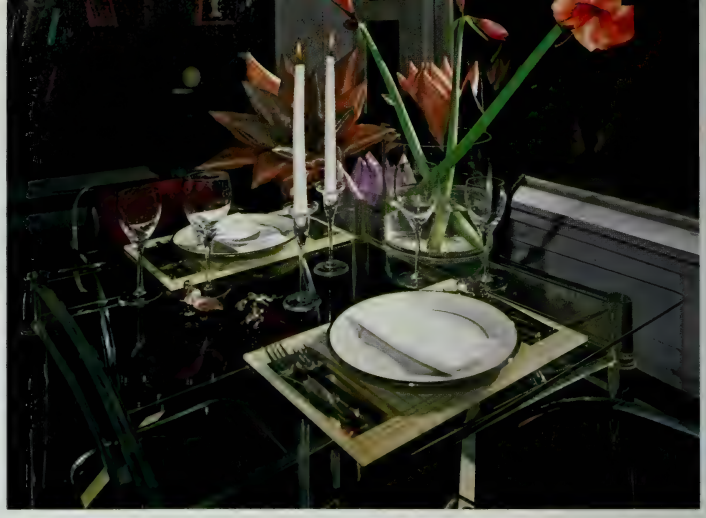
INTERIOR DESIGN BY RON DALTO AND LARRY BOES
PHOTOGRAPHY BY THOMAS S. BERNTSEN

Dalto says, in Fifth Avenue display windows, which are, of course, a form of popular culture. "When my mother took me Christmas shopping," he recalls, "I used to think the displays were better than some of the merchandise in the stores.

"Ideas are easy to come by, but professionalism is necessary and so is the quality of craftsmanship," says Ron Dalto. "Some subjects are not attractive to us. We wouldn't do a person, for example, because a very important thing about soft sculpture is the seams, and seams just aren't attractive on people. At one point we were left with sixty yards of green fabric, which we thought we'd just play around with. We made a palm tree.

"There's no end to what we can do. We've done giant ballet shoes, inspired by the Christmas shows at the New York City Center Ballet; many flowers for a gallery show that included a satin garden hose; and we have just completed a twelve-foot octopus. But the one thing that there is no point to doing is making things that are already soft. For example, we made 'sun glasses' to go with the first palm tree and were going to make more accessories for it—with the idea of creating a Miami Beach environment—but beach blankets and beach balls seemed pointless, since they're soft to begin with. Although there are truly endless things we want to make, we're against help and mass production. Each piece must have its own character, and that mass production couldn't achieve. One thing we stress and feel very strongly about is that even if things are comical, they have to be done with taste."

Imaginative taste and innate elegance carry throughout the artists' loft. A massive bookcase unites books and collections of smaller objects in the living room, where minimal seating is made from storage chests carpeted in medium gray. Neither these nor the other furniture offer any visual interference to the assembly of sculptures. A bedroom, amply if sparsely furnished by a large carpeted platform with a countersunk bed, changes its aspect as







OPPOSITE ABOVE: Mirrored place mats add a visual fillip to the Living Area's Lucite dining table. OPPOSITE: Canvas-upholstered ottomans, grouped about an Art Déco table and lamp, resemble oversize game pieces on the Living Area's geometric flooring. Behind them, soft-sculpture plants flank the designers' series of stretched canvases. ABOVE: The Bedroom's humorous matchbook quilt adorns a bed recessed into a carpeted platform. Arthur Williams's saxophone-player teapot amplifies the cheerful mood.

"things sell or rotate and new things take their place," as Larry Boes puts it. "The arrangement is casual but not boring." There is a sense of low-key relaxed drama as the rooms flow into each other—divided only by visual shifts of floor patterning.

The living room bookcase, massing as it does all the design detail and accessories in one place, lets the soft sculptures pursue their careers in total freedom. It contains some of the many collections of small objects to which the artists are addicted—amusing contrasts to their own large-scale creations. "We go berserk at flea markets," they explain. "Our first collection was lady figurines, then vases. Mice are the new theme. They're all 'subject matter' collections, rather than 'period' collections. We love to accessorize, like making the sun glasses for the palm tree and buying books for the bookcase." There is the pervasive feeling throughout the loft of a happy combination of good fun and hard work.

Their art tells of their vitality and imagination, and their enthusiasm for their work, like that of all true artists, is wonderfully contagious. □

—*John Loring*

ARCHITECTURAL DIGEST VISITS:

# Candice Bergen



PHOTOGRAPHY BY JAIME ARDILES-ARCE
TEXT BY PETER CARLSEN

THE TIME IS EARLY EVENING, a traditionally flattering hour, but Candice Bergen does not need any special effects to enhance her extraordinary looks. She walks with a casual grace that works as well off camera as it does on, and her humor and vitality are as appealing in a living room as they are under the studio lights. Perhaps most remarkably of all, she has maintained this naturalness, unmarred by artifice, against the double odds of being first the daughter of a famous father, then successful in her own right. Her gaze is direct: "Well, in a way this is my first grown-up apartment. I've lived on my own since I was nineteen, but this is the first time I've really put away my toys. No, I mean it! I had all sorts of souvenirs from early life around me. Now that's all over. I'm a serious person." The smile that accompanies this statement suggests nothing of the kind.

The apartment is in one of those temperamental old buildings that insisted on persevering through the perilous days of the great Manhattan building boom of the fifties and sixties and are now cherished as much for their indomitability as for their luxuriously high ceilings and meticulous views of the park. "I've always loved this building," Miss Bergen observes, "so when I had an opportunity to buy an apartment here, I didn't hesitate. Now this is my East Coast headquarters."

Like so many older apartments that have passed through several owners, the duplex is in part a collage of history and tastes. One owner left the two Art Déco bronze lamps that hang from the ceiling; another bequeathed the mirrored walls of the living room. "You



Candice Bergen looks pensively at the view of Central Park she enjoys from her Manhattan duplex apartment—a space as lucid and confident as her beauty. "This apartment is all about familiarity," the actress says. The cedar block and glass table holds some of her favorite collected objects: an opium pipe and chunk of jade from Burma, a pre-Columbian stone carving, and "spilled milk" from a Hollywood magic shop.









The two-story studiolike Living Room, in a circa-1915 building, exults in its view through an unusual expanse of window upon window. PRECEDING PAGES: With the help of interior designer Renny B. Saltzman, Miss Bergen established a clean monochromatic scheme, underscored by a neutral-toned Rosecore rug and accented by the varied hues of books and pillows. A 1920s French poster of the dancer Mistinguett, at the balcony level, is reflected by a space-extending mirrored wall; the reclining nude sculpture at center is by David Wynne. OPPOSITE AND COVER: Art Déco bronze lanterns punctuate the dark-painted and skylighted ceiling, which seems to disappear. Above the fireplace is a 19th-century Siamese temple hanging; a 19th-century gypsy willow rocker rests nearby. ABOVE: A mirrored panel interrupts the view and casts one of its own, while a Tiffany poinsettia lamp reinterprets the patterns of nature beyond. Above the elaborate African chest, an antique Siamese Buddha casts a serene spell. Ledges at either side display family memorabilia and books about exotic places.



"While I don't think it's
ever going to be perfect, it *is* at a stage I'm happy with."
—*Candice Bergen*

see, the whole thing happened spontaneously. Much as I disliked the idea of possessions when I moved in—I was going through *that* phase—I had to concede that I needed a sofa. And everything you see around here just seemed to develop naturally from there."

Soon Miss Bergen began to feel a growing attachment to her apartment: "Maybe it had something to do with being able to lie in bed in my little bedroom upstairs and just drink in the morning view. Or perhaps I got used to being expansive and generous about the park: 'Come up and see the spring view,' I would cajole. 'Time for the snow scene,' I would implore. And before I knew it, friends such as Tessa Kennedy, Kitty Hawks and Ali MacGraw were picking vases for me, having chairs delivered. So I gave in, and asked Renny Saltzman to help me put it all together; to make sure that all the armchairs were the same height, that kind of thing. I still don't know very much about interior design, and certainly I'm not an expert.

"But color? Well, I adore primitive earth tones. Deep browns, wine-dark maroons, slashes of cobalt blue. All the variety you'd find in an Oriental rug, but used very sparingly." The living room confirms Miss Bergen's taste. An essentially white monochromatic space, arranged under a dark blue ceiling, is enlivened by the deft placement of color. Cushions made from fragments of old carpets, and silk wallhangings in the gold and turquoise of the East, serve to underline both Miss Bergen's lively collecting impulse and—in spite of her protestations—her quite individual visual sense.

"You think so? But this apartment is all about familiarity. Many of the pieces date from my maniacal 'got to have something to remember this place by' phase. Things that I carried back to this burrow, this treehouse, and have sort of squirreled away."

In the process, it is obvious that Miss Bergen learned to be selective. "Oh, my goodness, it used to be basket overkill in here. I've eliminated a good deal, however. And while I don't think it's ever going to be perfect, my home *is* at a stage I'm happy with."

Miss Bergen has made a success out of what can sometimes be a rather schizophrenic life—commuting between California and New York. "Of course I love Los Angeles. I'm such an outdoor person, and there I can ride horses and walk the dog and jog. In Manhattan I become neurotic and guilty about enjoying myself, and that gets me back to work! Which is most certainly useful to me when I'm writing."

Other elements in the apartment signal new directions in Miss Bergen's pattern of acquisitions. "I have alternating feelings about possessions. I mentioned my not-owning-anything period. Well, the opposite of that manifests itself in such things as that willow rocker. It was made by gypsies, in the late nineteenth century. Then I acquired that tiny little chair in the same material; 'Son of rocker.' Actually it's my party seat. It's small enough to carry around, and I think it sort of endears me to people when I bring it out at a party."

"Unpretentious and unusual," are the not-always-contradictory qualities that Miss Bergen hopes the

OPPOSITE: A bold image by Jack Youngerman sparks the Dining Area, which can be closed off from the living room by the bifold doors at left. The lightly scaled setting—Mexican chairs surrounding a glass-topped rattan table, and a built-in serving console—continues the mode of functional simplicity. A vibrant kilim rug edges the area, contributing geometric interest.

apartment suggests. But she feels that interior design, like a career, is an ever-changing phenomenon. "I think I have a lot of refining and simplifying in my future. I haven't quite mastered the art of sweeping away, but I have always admired people who could live in a wonderful monastic space. I saw rooms in Japan that I found extraordinary; they were so calm and austere."

In the meantime, Candice Bergen is content to live in surroundings that combine thoughtful elements of both exuberant decorativeness and sober refinement. While there is a sense that this compact duplex represents a work in progress, it is nonetheless a very durable environment—reflective of the generosity and vigor that she brings to all the facets of a busy life. Her career as an actress makes her seem larger than life, and it is sometimes easy to forget that she is a skilled photographer and a writer as well. Thus, to regard her life as busy is something of an understatement, and she would seem to require a calm place of refuge.

Just as Candice Bergen's face has an incomparable bone structure, one that will outwit age and change, so too does her living space reveal an underlying rhythm and density beyond the reach of faddishness. So that when she claims once more, "But it's hard to think of anyone who knows less about design than I do," there is an easy answer. Grace and curiosity, the roots of good design, are present in her personality; and when they are seasoned with her wit and relaxed approach to life, the result is never less than entertaining. □



Miss Bergen's Bedroom is the balconied space above the dining area, where light-toned rattan furniture, small Hansen wall lamps and pristine bed linens harmonize with an ample antique mahogany partner's desk and a scroll-back chair—all anchored by dark Rosecore carpeting. When bifold doors and window shutters are open, the area seems like a floating platform that reaches expansively toward the vista; when closed, it becomes a cozy room-within-a-room.



# Art: By the Sea

## *An Irresistible and Eternal Subject for Artists*

TEXT BY MARIO AMAYA



*Woman on the Beach,* Charles Courtney Curran, 1893. Oil on canvas; 12" x 20".
A graceful figure in flowing chiffon, set against a quiet stretch of sea with the shadowy shoreline in the distance, evokes a tranquil mood of serenity, enhanced by the gentle modeling of paint and the softened hues of pastel colors. SKT Galleries, New York.

QUITE NATURALLY, it is not the painter alone who has been attracted throughout the years by sea and sand. Whether at Brighton or Malibu, at Ipanema or on the Bosporus, the seaside is one of nature's most endearing creations. Since the mid-eighteenth century, when a dip in the ocean was considered curative, the beaches of the world have become a mecca for all. It was not always so, however. At one time, only the wealthy went to the seashore for bathing—something that gave them an excuse for parties, gambling casinos, balls and promenades to occupy the lazy hours away from the beach.

And in any case, bathing in the sea did not become popular until 1750, when Dr. Richard Russell published a treatise on the health-giving properties of sea water and set up an establishment at Brighton in England. Until then, people of style and wealth had been accustomed to visit with some regularity inland spas like Bath or Montecatini Terme or Carlsbad, where "cures" had been taken since Roman times. It is said that the Romans themselves took up sea bathing when the emperor Augustus was restored to health after a swim in the ocean. But sea bathing lost favor



*Boating Party*, Edward H. Potthast, circa 1920. Oil on panel; 8½" x 10½". Combining early Impressionism as it developed out of the Barbizon School, Potthast, a vivid colorist, captures the gaiety of a seashore holiday with a naturalistic veracity created by vigorous brushwork and the *plein air* tradition of Luminism. R. H. Love Galleries, Chicago.

during the Dark Ages, and the practice did not regain popularity until the sixteenth century.

For centuries, however, painters—quite apart from their interest in swimming and relaxation—have been irresistibly drawn to the seashore. For them it has always been a perfect setting in which to delineate the subtleties and variations of sand and sea and sky. Indeed, it can be said that almost every notable artist of the past two hundred years has, at one time or another, been drawn to the seashore—an ideal setting in which to explore the various elements of color and form and composition.

As a matter of fact, the seacoast first began to interest artists around the sixteenth century, when landscape as a subject for and by itself became a major preoccupation for painters, first in late-Renaissance Italy and then in the lowlands, where life and trade depended so much on coastal activities. Bruegel the Elder, and later the seventeenth-century Dutch artists, romantically depicted the seaports and shores. Van Ruisdael was foremost in the new genre, succeeded by Claude Gellée, who portrayed the seacoast scenes with a sylvan other-worldly glow.



*Beach Party*, Sydney Dale Shaw, circa 1920. Oil on canvas; 41" x 49". Shaw expresses the prevailing spirit of autumn, camouflaging the seacoast and figures with tall willowy trees, all painted with heavily textured brush strokes that become a deliberate method of defining form. Robert Schoelkopf Gallery, New York.

Later, the English rose to new heights of coastal painting with Constable, Turner and Bonington.

Of all the painters drawn to the seaside in the nineteenth century, Eugène Boudin is probably the greatest. By the time he set up his easel in the 1860s, the French had been swimming at Dieppe for over forty years. The first visitor to Dieppe is said to have been Henry III, who went there in 1578 for curative reasons. But it was Napoleon III, in the heyday of the Second Empire, who went to Dieppe with the Empress Eugénie, in 1857, and dubbed it the "Versailles of the Sea," with its fashionable restaurants, shops, and gardens.

Trouville, with its fine stretches of sand, vied with Dieppe to attract the smart set, and *La Plage de Trouville* was painted by Boudin in 1863, the same year he completed *The Empress Eugénie and her suite*. Boudin's studies, fresh and alive, set down immediately with vivid brush strokes, were a strong influence on the Impressionists, particularly Monet, who went to the coast to paint with him. So brilliantly did Boudin capture light and atmosphere that Baudelaire said of his works, "one can guess the very season, hour and wind of the time

...the seacoast first began to interest artists around the sixteenth century, when landscape became a preoccupation for painters.



*La Plage de Trouville,* Eugène Boudin, circa 1863. Oil on canvas; 13⅜" x 22⅞". The seacoast near his hometown was to become Boudin's life subject, exploring the colorful, picturesque excitement of resort towns, recording their beaches, fashionable people, casinos and races under seraphic skies. Courtesy, Lefevre Gallery, London.

when they were painted." Boudin generally restricted himself to the ever-changing social life on the beaches and in the resort towns of France, but he also painted anchored ships, beached fishing smacks, and the picturesque peasant life on the shore. In *La Plage de Trouville,* Boudin turns once again to the dandies and crinolined ladies of the time, set against a background of smart cafés and resort hotels facing the sea.

Edouard Toudouze was another Second Empire artist who capitalized on the fashion for the seaside, and in his *Seaside Pastimes,* of 1878, done fifteen years after Boudin's painting, he documents the outfits worn by chic ladies who take the fresh air with a disconcerting nonchalance. Japanese parasols, which had just come into vogue, add a colorful counterpoint to a summer scene.

In the succeeding two decades a new wave of aestheticism was to take over in art, and dreamy languid ladies strolling along the shore, thinking private thoughts or remembering lost loves, predominated. Charles Courtney Curran, an American, captured this poetic mood in his *Woman on the Beach,* of 1893, with greatest delicacy and atmosphere.



*Pêcheurs à Collioure,* André Derain, 1905. Oil on canvas; 18 x 21½".
Derain, a member of *les fauves,* creates a harmonious composition of fishermen returning to their boats, by weaving flat passages of heightened color into a subtle background, developing a style of individual clarity and purity of means. Perls Galleries, New York.

Perhaps the best-known American painter of the seashore in this period, however, is Edward H. Potthast, of whom it was said, "When a man paints a theme as well as Potthast paints seashore subjects, we forgive him for sticking to it to the exclusion of other subjects." It was not until well after Potthast's fortieth birthday, however, several years after his arrival in New York, that he began painting an inexhaustible number of works focusing on the carefree atmosphere of the seashore. Strongly influenced by the French Impressionists, his dexterity in the manipulation of pigment is clearly seen in his *Boating Party* of the 1920s, a colorful depiction of couples enjoying a windy summer afternoon at the shore. Such a work, although similar in technique, is in direct contrast to Sydney Dale Shaw's *Beach Party,* where landscape predominates and figures are reduced to incidental minor characters. Painted with brio, this enchanting work reminds us of the then popular idea of large private groups of people searching out deserted stretches of beach, rather than jamming into overcrowded resorts.

Until the early part of the twenties, the Mediterranean coast was dotted with little fishing villages and was not as fashionable as the big resorts such as Nice or Cannes. It was, however, one of these delightful villages, Collioure, that attracted Henri Matisse and his family in 1905, and in June they were joined by André Derain. It was during this trip that Matisse and Derain were taken by their neighbor Maillol to see a large number of Gauguin's paintings, which are thought to have particu-



*Seaside Pastimes,* Edouard Toudouze, 1878. Oil on canvas; 43¾" x 73½". A naturalist, Toudouze captures the spectacle of life around him, the instantaneous attitudes of the moment, while geometrically balancing his composition in a classically static fashion and accenting his figures with detail and evocative color. Richard Green, London.

larly influenced Derain's work of 1905. Gauguin's influence can be seen in the *Pêcheurs à Collioure,* a painting that also reminds us, with dazzling Fauve strokes, that beaches were not only resorts, but places of work, where fishermen laid out their nets at daybreak and assembled at dusk to sort out their catch.

But all that changed after World War I. With corsets banished by Poiret, women gained a new freedom of dress and behavior, and it was easier to play and swim at the seaside. Suntans became popular, and the smart sets of America and Europe searched out the little-known fishing villages in the south of France, where the life style was cheap and easygoing. This new craze for Riviera bathing was epitomized by a Diaghilev ballet in 1925 called *Le Train bleu*—named for the express train that ran from Paris to the south—for which Chanel introduced the first modern bathing suit.

From the restrictive bathing of the late 1880s to the string bikinis of the 1970s, the styles of the seaside have changed along with the customs. Today crowded resorts bear little resemblance to the peaceful scenes of earlier periods. But thanks to the painters of the past, these peaceful scenes will not be forgotten. Over the years, artist after artist has put on canvas those calm afternoon walks on the shore, those delightful mornings in small rowboats, those quiet family outings on the beach—preserving the most pleasant elements of one of nature's greatest gifts. □

Mario Amaya, is a critic, author of three books and writer on the arts. He is a former director of the Chrysler Museum, at Norfolk.

# An 18th-Century Evocation

## *The New York Apartment of Antiques Dealer Howard Kaplan*

PHOTOGRAPHY BY THOMAS S. BERNTSEN



"THE ESSENTIAL DIFFERENCE between French furniture and its English or American counterparts is that the French is full of the personality of its creator." It is a characteristic of antiques dealer Howard Kaplan to speak unsentimentally about the subject that is most dear to him—the humanity and elegance of what is loosely referred to as French country furniture. But his obvious attachment to these expressive pieces is striking. There appears to be no nuance that is unknown to him; he can trace the transformation of a style as it travels from Normandy to Provence and he is conversant with all the wider implications of the French style as it spread to Copenhagen, to Naples and to Saint Petersburg. But it is in the heartland of France, in the solid towns of her provinces, with their informed and civilized patrons, that the craftsmen of the eighteenth century found their natural métier. The fine pieces that they produced form the heart of Mr. Kaplan's collection and stir his enthusiasm. "To me there is nothing finer than a French chair. And to be an *ébéniste* was a fine thing in pre-Revolutionary France. You know, each chair was made specifically for its owner, which is why they are all different. Physical characteristics were the first priority of the maker. The slant of a back, the proportions of the arms, were all defined by the needs of the owner. Each member of a family would have his or her chair, and each would be different. All of which makes it particularly difficult today for people to try to assemble matching sets of, say, twelve. The only uniform quantities were generally made for palaces."

There are other myths about eighteenth-century life that Mr. Kaplan happily sets about demolishing in his own carefully assembled residence, which happens to be in a Manhattan industrial building converted to residential lofts. "I've deliberately avoided anything that could be defined as a single function for any of these rooms. Again, this is firmly within historical precedent. People didn't migrate to a dining room when they felt hungry. They summoned a servant and ordered lunch to be set, perhaps on a card table in the drawing room. Or one might perhaps have received a guest in a bedroom, without any suggestion of impropriety, cozily sitting up among the pillows, and enjoy a charming breakfast.

"Another reason why I find the



A devoted Francophile, Howard Kaplan highlights his New York apartment with French country antiques. OPPOSITE: The Entrance Hall typifies the collaboration of Mr. Kaplan and his design associate, David Kyner. Its warm blend of French and Oriental antiques includes 18th-century fauteuils covered in Brunschwig & Fils satin. ABOVE: Period tapestry covering a Régence canapé and fauteuil echoes the stylized naturalism of a Chinese coromandel screen in the Living Room game area. Oriental rugs in both rooms are from Doris Leslie Blau.

eighteenth century such an exhilarating time to explore is the sheer quality of everything produced—that, combined with a wonderful degree of informality. No one thought he was making a 'statement' when he made an armoire. It was simply to serve a particular function, while at the same time observing rules that seemed to be appropriate at the time. It sounds simple enough, but we have lost this art in the twentieth century.

"There are, of course, a number of reasons why furniture of such simultaneous modesty and splendor is no longer made. Modern industrial society encourages obsolescence, and an informed and leisured clientele is disappearing. The uniformity of life throughout the Western world is now



"I use my possessions constantly, and they were all intended for a productive life."

perhaps the most pervasive problem of all. In the eighteenth century—and well into the nineteenth—each region of France had its own lively culture, often its own dialect and rich local traditions. Today all this has changed. There is an undeniable genius to French life and thought that has always distinguished its products, and of which I am totally enamored. Take the lovely languorous curve of French design, the sweeping lines that appear over and over again, epoch after epoch—from Baroque to Rococo, from the severity of Neo-Classicism and Empire to the whiplash of Art Nouveau and the slender verticality of Art Déco."

Of course, rooms are rather more than furniture, and Mr. Kaplan's philosophy embraces this wider context. "Another thing the French understand so well is that rooms are not complete without people. An empty drawing room in London or New York usually looks stiff and forbidding. But there is a sort of animation, an energy, in French rooms that invites you in and makes you feel welcome. This is the mood I've tried to re-create here. Chairs are my passion, that's why there are so many in the living room. But look beyond them, and you'll find, I think, that each piece has its own integrity. And while its particular placing is no accident, it is also very much something in its own right. I think that if a person sticks to this philosophy, then he can mix every period and civilization in an interior, and it will work."

It is robust substance, more than anything else, that gives life to Mr. Kaplan's rooms. He explains: "There is one other point I'd like to make about the way I live with my possessions. I use them constantly, and I've never broken a thing. Perhaps it has to do with the essentially easy relationship I have with them. They were all intended for a productive life, and not to be mummified behind silk ropes or glass doors. I love my things in a very unsentimental and easygoing fashion. I don't regard them as icons or status symbols, but simply as sturdy and dependable companions." It is this freedom of spirit that makes Mr. Kaplan's home seem so completely of the twentieth century, while continuing a dialogue with the long and rich history of France. □

—*Peter Carlsen*



OPPOSITE: The rich tones of a Norman oak armoire/vitrine and a Provençal walnut table, both Louis XVI, complement an 18th-century French chinoiserie leather screen in the Dining Room. Rare 18th-century French silver shimmers in the glow of a Régence crystal chandelier. ABOVE: In the Master Bedroom, an Art Nouveau chandelier hangs like a full moon above a mahogany sleigh bed covered with an Amish "Star of Bethlehem" quilt. Art Nouveau lamps illumine Danish artist Jens Juel's 18th-century study of a young girl. FOLLOWING PAGES: An Amish "Wedding Band" quilt, and draperies from Greeff Fabrics adorn a bed in the Guest Room. The 18th-century Aubusson rug is from Doris Leslie Blau.



# In the South of France

## *A Country House of Severe Elegance near Saint-Tropez*

INTERIOR DESIGN BY DANIEL KIENER
PHOTOGRAPHY BY PASCAL HINOUS
TEXT BY JEAN-LOUIS GAILLEMIN

UNLIKE TODAY, the Côte d'Azur of the nineteenth century was a seaside resort most popular in the winter months. The era, it must be remembered, was one in which ladies avoided the sun at all costs, in order to preserve their pale and delicate complexions. So in winter the wealthy came to the south of France from every part of the world, escaping either the climate or the barbarism—or both—of their native lands. They built immense Baroque villas surrounded by tropical gardens, and



with them came the polished adventurers and adventuresses who gaily frequented new palaces and casinos.

At the time, Saint-Tropez was still a modest fishing village, far removed from this involved and glamorous way of life. "Discovered" by the painter Signac, in 1872, it was destined to become—like Pont-Aven for Gauguin or Honfleur for Boudin and the Impressionists—an artist's colony before becoming a fashionable seaside resort. Bonnard, Marquet, Matisse and Signac gathered *Chez Frédéric,* a small café on the quai, where they painted the ships in the small harbor. Their canvases can be seen today, almost on the exact spot where they were painted, at the Musée de l'Annonciade. Others soon followed: writers, musicians, theater people and fashion designers. Near Cannes and Nice, then populated almost exclusively by the nobility, Saint-Tropez was a peaceful haven for the discriminating few. Here might have been found, at various times during the first part of the

Given carte blanche to update a 12th-century farmhouse not far from Saint-Tropez, designer Daniel Kiener eschewed fashionable rusticity in favor of a pristine and spare simplicity. OPPOSITE AND BELOW: Archways, deep-set windows and the patina of roof tiles embellish the sturdy structure, while trees and flowers soften its contours.



He wanted something "more consistent with its origins."

twentieth century, the great couturier Paul Poiret, the duke of Windsor and the Ali Khan; Mistinguett, dancing at the *Palmyre*, and the writer Colette.

But it was not long before this quiet port in a peaceful and remote part of the country suffered a rude invasion of the curious and the nouveaux riches and the land speculators. In her journal Colette speaks of the invader, *"le sauvage du nord,"* with his villas and garages and automobiles. After World War II the process was rapidly accelerated, and more and more people crowded into Saint-Tropez—at first, the existentialists of Saint-Germain-des-Près in Paris, then the followers of Françoise Sagan and Roger Vadim and Brigitte Bardot; finally, the summer campers themselves. Today, in the late afternoon, the quais of the port resemble nothing so much as a giant fairground. For thousands the simple fishing port has become a mecca, a magical place where they can see film stars and other celebrities at their most informal. The wheel, however,





OPPOSITE: *The Salon d'Hiver,* its angularity qualified by tree-trunk beams, reflects a harmony of tone and texture. Doorways flanking the fireplace lead to the *salon d'été.* LEFT AND BELOW: The *Salon d'Eté*—in a wing added by the designer—functions as a breezeway: Arches with glass doors that slide away into the walls open the room to the elements. Painting above bar table by Louis Cane; shaped painting by Dezeuze.



is beginning to come full circle, for those who truly love the old image of Saint-Tropez are making every effort to avoid the present-day port and its crowded beaches. They even close down their houses in the month of August—returning with affection to the rhythms of another age, to the off seasons when they can enjoy the natural beauty around them that all the summer emphasis on sun and ocean has served to obscure.

In such a spirit one Parisian, an art collector, began searching for a house in the vicinity of Saint-Tropez but sufficiently removed from its contemporary noise and bustle. He soon fell in love with a twelfth-century house in a rural landscape rich with vineyards and olive trees and eucalyptus. Formerly part of a Medieval complex, the house had been built with care, and complemented its site in every way. Previous owners, however, in their desire to achieve the picturesque, had pointed up the "rustic" nature of the house by multiplying the small-paned windows,



The arch motif recurs in the Dining Room, where a vaulted ceiling recalls the structure's Medieval origin. A textured woolen rug offsets the sleek lacquered brilliance of a glass-topped bamboo dining table, bamboo chairs and a large arched storage cabinet.

drawing false tiles in the cement and uncovering the old beamed ceilings. The garden itself had been provided with an imitation well and scattered here and there with carefully disorganized piles of brush. But the new owner wanted none of this. He wanted something "more severe, more consistent with its origins."

Consequently he called upon interior designer Daniel Kiener to simplify the house and open it up to the surrounding landscape. M. Kiener, having submitted his plans, was immediately given carte blanche to add a wing, design new furniture, build a swimming pool and rearrange the garden—and even attend to the purchase of linens and silverware.

In the new wing the designer had installed a dressing room for the swimming pool, a garage and a *salon d'été*, a summer living room. Here, the small-paned "rustic" windows of the past have gone, replaced by large arches with sliding glass doors—doors that magically disappear from sight, like stage flats revealing one



An enclosed stairway with steep shallow steps spirals like a snail's shell about a central axis and terminates on the lower level in an arch framing the *salon d'hiver*. Walls, ceiling and steps—linked by color—share an organic sculptural quality.

BELOW: A glass dividing wall in the Master Bedroom superimposes reflections on a view of the adjoining platform-elevated Bath. The dark Louis Cane painting and the Agnès Comar quilt are apprehended directly; a repeat painting by Viala is seen through a glass, brightly. OPPOSITE: Alfresco dining occurs 'round a mulberry tree.

more part of the scene. The scene, of course, is the outdoors and two patios lined with walls of greenery. With their palm trees, bougainvillea, orange and lemon trees, these patios become an annex of nature harmoniously joined to the house itself.

The same natural simplification has been given to the form and structure of the interior of the house. Walls and floors are white, cupboards and closets are built in, and there are many pieces of contemporary furniture, both functional and comfortable, designed by M. Kiener himself. In the effort to maintain the integrity of a small country house, he has avoided those overindulgences often found in Saint-Tropez today. Instead, he devoted himself to the details of harmony and proportion. "This is where true luxury is to be found," he maintains. "Not with marble or with gilt used indiscriminately and ostentatiously."

The décor, in fact, is cool and immaculate, here and there dramatically animated by Chinese red lacquer, a



patchwork quilt in tones of blue, and canvases by contemporary French artists of the Support-Surface group. The paintings themselves are discreet, underscoring the décor by avoiding any theatrical or ostentatious effects. These paintings detract in no way from the austerity and simplicity of line the owner desired for his house. In fact, with such art on the walls of his country house, he has succeeded in reaffirming the old traditions of Saint-Tropez that equate the love of light with the love of painting. □

The patios become an annex of nature harmoniously joined to the house itself.





# Gardens: Les Quatre Vents

*In the French Canadian Province of Quebec*

PHOTOGRAPHY BY CHARLES S. WHITE

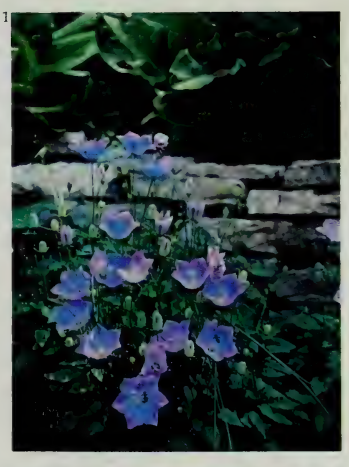




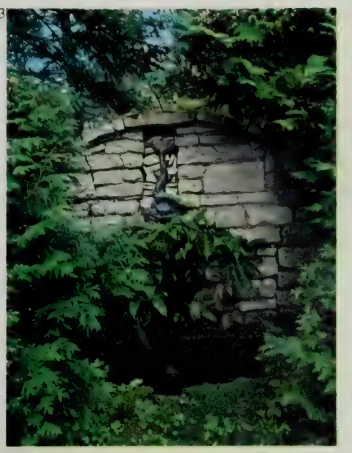
THE GARDEN OF LES QUATRE VENTS in Quebec province was planned in the thirties, at the time when Vita Sackville-West was writing about her garden at *Sissinghurst* in England. She and her husband, Harold Nicolson, created a series of axial designs and walks that would lead from "room to room" within the garden. The owner of *Les Quatre Vents* decided that his garden—on a smaller scale—should also express different moods in different areas. The result of this careful planning is not, as might be expected, a feeling of controlled formality, but a relaxed garden, full of surprises.

Les Quatre Vents was named both for the four winds that blow across it from the Saint Lawrence River nearby and for the expansive views it commands; in fact, the site for the house and the axes of the garden were chosen primarily to take advantage of these views. The property overlooks, to the south, La Malbaie, given its name by the French explorer Champlain, who discovered that the tide had left his ship high and dry in this "bad bay." Also to the south is the resort of Murray Bay, in the nineteenth century a summer haven for artists, New Englanders and English Canadian empire builders; in recent years, Murray Bay has become a favored resort for *tout* Quebec. To the west, beyond the terraces and meadows, are the Laurentian Mountains.

One main axis of the garden is toward these mountains, across a *tapis vert* of lawn flanked by clipped double hedges of barberry and hawthorn. It leads to a small artificial lake—dubbed Lac Libellule after the dragonflies that make it their home. Across the lake stretches an Oriental bridge,

1


2


3


Les Quatre Vents lies beside the broad Saint Lawrence River in Canada's Quebec province. The plan for the garden unifies separate areas around a series of axes and walks, giving form to many acres of woodland, meadows and terraces. PRECEDING PAGES: A Chinese bridge, designed by architect Patrick H. Morgan, crosses Lac Libellule. LEFT: A row of recently transplanted sugar maples bisects a meadow. RIGHT: 1. Campanulas grow below a stone wall. 2. Anemones flourish in this northern climate. 3. Mr. Morgan designed this fountain to complement the Wild Garden.







signaling a mood as serene as a Japanese garden. Another main axis, crossing the lawn at right angles, leads from an all-white garden to a rose garden and into a woodland glen. There are, as well, gardens devoted primarily to ferns and to primulas, and sedate perennials border a grassy path that slopes to a wild garden, where wood orchids and lady's slippers are sheltered by thick stands of fir and cedar.

The garden is part of a continuum of history that began when the land was granted by Louis XIV to his representative in New France. After the English conquest of Quebec, it passed into the hands of Colonel Malcolm Fraser, who named it *Mount Murray Seigniory*. His descendants inhabited a manor house on the property from 1761 until the end of the nineteenth century, when a Canadian ancestor of the present owners—the Cabot family of New York and Boston—acquired the land. Today, in addition to the "house of the four winds" and the ruins of that manor house—within whose fieldstone walls a series of sunken rock gardens and pools is being built—there is another house, called *Chouette*, owned by a member of the family.

The original house on this commanding site was a simple rectangular summer cottage, built in 1926, to which guest and servants' wings were added in the 1930s. These were designed by architect Edward J. Mathews, who later created a reflecting pool and complex of bathhouses and swimming pool. When this expanded summer cottage burned to the ground in 1956, the late Frederick King was given the commission to design a new house. There were two stipulations, however: It was to be built on the existing foundations, which had survived the fire, and one

LEFT: The bridge, at right, crosses a dam that created Lac Libellule, at the west end of the garden. Named for the dragonflies that inhabit it, the lake supplies fresh trout. A walk, which will meander through crabapple and hazelnut trees, is being built around the lake. ABOVE: The entrance court of Les Quatre Vents. The house, designed by architect Frederick King, was built on the foundations of an earlier summer cottage.





As in a French manor house, life at Les Quatre Vents centers around the spacious Living Room, with windows overlooking the garden. TOP: A Chinese ancestral portrait above the fireplace and a 19th-century Chinese rug unify the Living Room. ABOVE: The delicate fretwork of an American Sheraton settee balances an 18th-century mahogany drop-leaf butterfly table. Beside the harp is a French shield-shaped music stand. A Hungarian longpoint floral panel complements the garden view.





TOP: Displayed in a Georgian oak "Welsh cupboard" in the Dining Room is a set of Meissen tableware in the distinctive "Pink Onion" pattern. Above the fireplace, which is framed in Portuguese tiles, a tôle cartel clock marks the passage of peaceful hours. ABOVE: In the Master Bedroom, fabric woven locally covers a Récamier sofa, circa 1830, and a canopied bed. Atop the Georgian-style chest-on-chest is a delft porcelain mantel clock and a pair of porcelain fruit coolers.

## *Les Quatre Vents* is part of a continuum of history.



large room on the ground floor would take the place of what had formerly been four rooms and a central hall.

"A large room is heaven on earth," says the present owner of Les Quatre Vents. "It is relaxing, yet your spirit is free and your horizon unlimited." The view across the generous dimensions of the grand salon is toward a large bay window, a window on a world that includes the kaleidoscope of the garden, filled with migrating warblers and snow geese in May, blazing with color in July and then banked with snow during the long Canadian winter.

"Gardening in this northern climate spoils one for the results that can be achieved in most of the United States," he says; and the garden bears this out. Cool nights, a short growing season and deep snow cover encourage perennials such as delphiniums—which live for years, growing luxuriantly, border phlox, alpine and woodland plants. Campanulas, gentians, pinks and primulas, collected by the owner on his travels, enliven the garden, as do the roses. Although the roses must be boxed over and buried in peat moss to survive in winter, they repay this trouble by blooming vigorously all summer.

The climate here also encourages the stately Lombardy poplars, trees that invariably remind visitors of the Haute-Savoie, in France. They are reminders, too, of this area's early French inhabitants, people who lived on this land—and *from* it, as well. Mount Murray Seigniory still provides this abundant self-sufficiency, with a harvest of fish and eel from the Saint Lawrence, strawberries that carpet the fields, blueberries, partridge and quail from the woodlands.

On these quiet, peaceful acres by the broad Saint Lawrence River, in the gardens and house of Les Quatre Vents, it is possible to discover the finest elements of old France and of the New World still preserved. □

—*Marilou Vaughan*

ABOVE: Architect Edward J. Mathews designed this dramatic swimming pool and its bathhouses, in 1936. The unusual shape of the pool echoes the natural contour of the land; its surface is flush with the surrounding lawn to permit bathers to enjoy the view across the terrace. OPPOSITE: As a grace note in the carefully maintained garden, an area that was originally designed by Patrick H. Morgan has been allowed to revert to its natural state.



# The Blending of Art Déco and Contemporary Décor

## *Harmonious Mixture Achieved*

INTERIOR DESIGN BY SUZIE FRANKFURT
PHOTOGRAPHY BY ELIZABETH HEYERT



ART DÉCO, with its soft-edged graphics and elegance, rests visually between the past and the present. It is delicately Baroque—thus evoking a sense of an earlier time—yet its streamlined elements connect it with the present. This is precisely why interior designer Suzie Frankfurt chose Art Déco as a compromise approach for a client who wanted contemporary décor, while her style does not go in that particular direction.

Basically, Norman Leff, a banker, wanted his New York apartment to be turned into an elegant and understated environment that would emphasize comfort. "He said he wanted it to be masculine, with no doodads. And he didn't want any antiques," says Mrs. Frankfurt. "It's difficult for me to do a contemporary apartment, however. I don't really like steel and glass, and I am much more interested in mixing things. So I thought I could compromise with Art Déco. It's simple and uncluttered, and the whole movement was a reaction against nineteenth-century elaboration. It looks very well with modern pieces, and I love the juxtaposition of Art Déco geometrics and the softness of upholstered furniture."

Designer Suzie Frankfurt employs open space to accentuate the stylized geometry of French Art Déco appointments in Norman Leff's Manhattan apartment. ABOVE LEFT AND ABOVE: In the Entrance Hall, a Thonet love seat and a Bruno Paul commode balance the angularity of a French standing mirror and a lacquered maple chair by Ilonka Karasz. A ceramic lamp, an enamel vase signed by Gerges, and a Helene Valentin painting provide color. OPPOSITE: A Natvar Bashvar painting highlights the Living Room, where a Majorelle table displays a Steuben glass bowl and a Berrocal sculpture.

The first thing the designer did was to take Mr. Leff to an exhibit of



twentieth-century furniture at the Metropolitan Museum of Art. "He liked a Bruno Paul commode, so I found one like it—and he had his first antique. In the end it took me six months to collect everything in the apartment, but Mr. Leff let me buy without his prior approval. He really didn't know exactly what he wanted—which is working from a negative, I suppose—but it's easier."

Another negative, according to Mrs. Frankfurt, was the apartment itself. When Mr. Leff bought it, it was "a wreck"; originally a ten-room apartment and subsequently cut up. It had five rooms—and five halls. "I like rooms, not walkways," says the designer, so she turned the halls into virtual extensions of the rooms.

The judicious choice and arrangement of Art Déco pieces, and the bare floors—simply scrubbed and stained—make the two entrance halls seem to flow into the living room. A sleek chrome and black-lacquer table is like a small punctuation mark in the first entrance hall, whereas in the second, the placement of a substantial commode against the wall seems to anchor the area to the living room. A tiny, whimsical Austrian Art Déco table pairs with a Thonet bench and provides what is basically a preview of the living room proper, which lies beyond.

The owner wanted the color green everywhere, but there is a good deal of beige in the living room—on the curvilinear 1920s-style banquettes, which seem to float in the middle of the room; on the lacquered walls; and in the one rug, with its pale pattern an extension of the linear. Lighting is soft, coming from the single lamp



behind the sofas, from two Art Déco lamps on the commode—spheres of silk stretched between metal ribs—and translucently from a lighted Lalique figurine. "I think this apartment is romantic and understated," says Mrs. Frankfurt. "At first the owner did not like the furniture. The only American Art Déco pieces are two small chairs in the living room. They went back and forth to the shop many times, but every time they went back, he missed them."

Elsewhere in the apartment, Mrs. Frankfurt had a different set of difficulties and specific requests from Mr. Leff that had to be accommodated. Although there is no Art Déco in the dining room, nor in the bedrooms, the interior designer's contention that the style itself mixes well is confirmed, and there is no feeling of contradiction in the apartment. "The dining room was the most difficult to do. It's an odd-shaped room, and there was a behemoth of a painting that had to go there." The designer chose a simple rectangular green marble dining table and paired it with Louis XIV chairs upholstered in silk, all resting on an antique Chinese rug. "I like muted colors and think color in a background should be used sparingly." Accordingly, the dining room walls were painted in tones that merge pleasantly with the

ABOVE: In the Dining Room, gleaming candlesticks by artist Hans Hofmann, a silvered porcelain tea service and a Lalique enamel and cut glass vase embellish the marble-topped table. OPPOSITE: A Lalique personification of Springtime adorns the Leleu bookcase in the Hall, while a horn-shaped steel lamp draws attention to a Bedroom. Carpeting by Patterson, Flynn & Martin; fabrics in the bedroom, living room and dining room by Clarence House.



creamy colors found in the entrance halls and the living room.

In the owner's bedroom Mrs. Frankfurt took a different color direction, though still following her personal dictum that the periphery of a room should be relatively unobtrusive. Here a smoky gray is the key, but a gray that has enough blue in it to keep it lively. She used padded gray flannel to cover less-than-perfect walls, and a gray-based paisley at the window directly behind the bed. A bright red chair rests on the carpeting, the only splash of color in a gray cocoon. The owner wanted a good many drawers and shelves, but Mrs. Frankfurt was against the look of traditional bedroom furniture. Instead of buying freestanding storage units, she removed one closet completely and built in a desk area, layering the space above with shelves. In another closet she built in drawers and hanging space—creating what is, in effect, a compact armoire.

The apartment's second bedroom, which is used primarily as a study, is less sophisticated than the other rooms, but it is nonetheless personal and appealing. Mr. Leff has his favorite green on a large simple sofa, and the designer carved out one wall for a built-in bar, with expansive counter space and concealed storage.

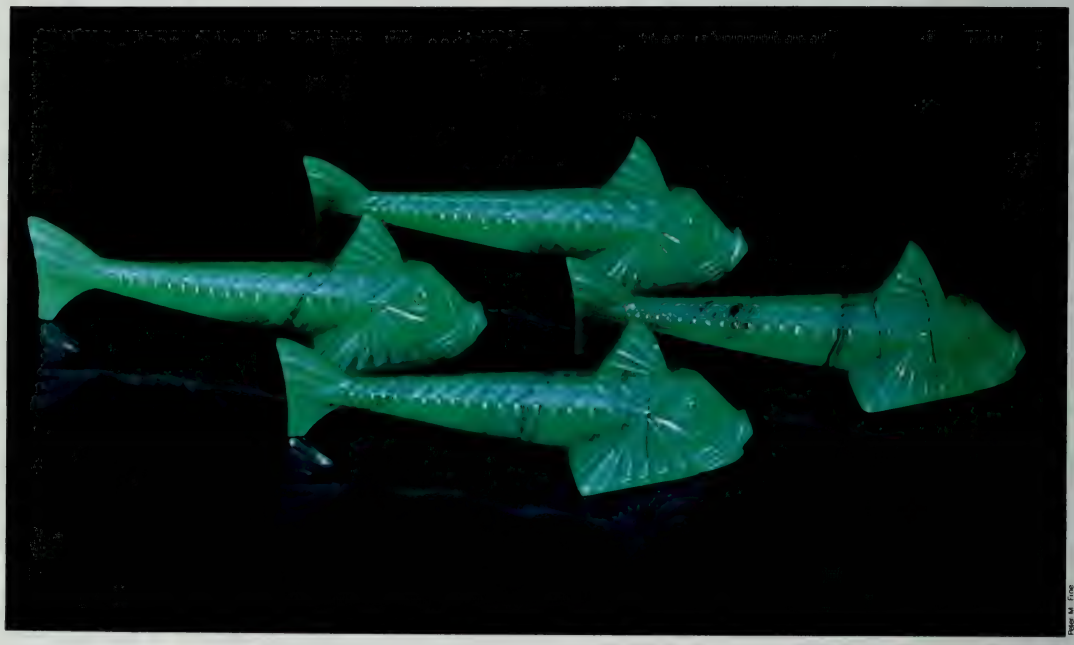
"Certainly the apartment had to be finished, to be appreciated," says Mrs. Frankfurt, "but when it was, the owner was the first to come up with accolades. He likes it because he feels that it's not only original, but most comfortable. If you're on Wall Street, I suppose it is necessary to have *some* serenity in your life." □

*—Mary Morris*

# Antiques: The Aquarium of Rare Delights

## *Fish in Sculptural Fantasy*

TEXT BY JAMES NORMILE



HUMANS, being a disconsolate breed, are impatient with the earth on which nature forces them to live. They have a landlocked envy of the birds that are free to roam the skies at will, and of the fish whose playgrounds are vast oceans. They invade foreign territories of both air and water in a curious passion to expand the limits of their solid world.

Man has conquered the air, even spaces beyond the planets, but he knows little of the waters. Yet more than two-thirds of our planet lies beneath the water, in regions teeming with living beings that are far more numerous and varied than those dwelling on dry land. Even with the discoveries of modern science, contemporary man seems no less in awe of the captivating mysteries of the oceans than were the ancients.

Prehistoric hunches and intuitions that once endowed the seas with generative powers have been clarified, but the sea remains the symbol of life. So, with poetic logic, fish and mammals have become the apt and intriguing subjects of the artful imagination and skills of mankind.

In antiquity, the dolphin, which provided captivating imagery, was

ABOVE: *Set of Four Fish*, René Lalique, France, circa 1925. Pâte de verre; 4" long. This school of fish becomes a geometric frieze of rigorous zigzag patterns in both shape and decoration. Carol Ferranti, New York.
OPPOSITE: *Carp*, Japanese, early 19th century. Ivory and shagreen, with mother-of-pearl eyes; 7" long. The Japanese carp, with shimmering scales, poised delicately on its fins and tail, its body twisting in a vigorous fashion, is a symbol of strength and courage. David Martin-Taylor Antiques, London.





invested with human virtues. In mythology, when the Greek god of the ocean, Poseidon—or Neptune, as the Romans called him—was looking for the dark-eyed Amphitrite, to make her his bride, it was a dolphin that found her hiding in a cavern in the depths of the sea. For this service Poseidon conferred on the dolphin the highest of all honors, setting in the sky the constellation of the dolphin. With a history so grand, it is no wonder that Carl Fabergé, one of the last virtuosos of ornamental craftsmanship, chose the dolphin as the motif for his silver-gilt *kovsh*. As goldsmith and jeweler to the imperial court of Russia, the now-legendary craftsman was completely free in his medium to execute technically whatever his imagination proposed. The dolphin provided him with a natural form on which he could elaborate.

René Lalique, in his best Art Déco manner, designed a number of models of female figures, birds, plants and fish, which, stylized almost to abstraction, admit the angular forms of machine production, yet project a Gallic delight in the material radiance of glass. The fish have a swiftness of silhouette and a glistening

*Fish*, Nootka Indian tribe, Northwest coast. Fossilized bone artifact; 3" long. The size, and the aperture in the center of this carving, indicate that it was either worn as an amulet or used as a magical charm to lure fish. Mathias Komor, New York.

...with poetic logic, fish have become the intriguing subject of the artful skills of mankind.



*Fish*, Japanese, early 19th century. Carved wood; 2'11" long. A naturalistic detail and finely textured surface define this type of fish, which can be found in Japanese temples because of its symbolic and decorative importance. David Tremayne, London.

surface, proper to glass and the streamlined nature of fish. Lalique eliminates detail to a point of elegance, one of the more intriguing aspects of his talents. Thus Paul Follot can say of Lalique: "His palette is sumptuous but always temperate; he loves delicate harmonies, tone on tone, and in his invention of forms his fantasies obey the order of logic."

If logic can be a criterion of design, it is evident in the Japanese carp, which mixes overtones and associations with logic. Throughout Japan, Boy's Day has been celebrated for centuries on May 5, when tall bamboo poles are set up in gardens or on the roofs of houses. From the poles fly long cloth or paper streamers in the shape of enormous carp or *Koi norbori*, which, filled with wind, move like fish in water. Originally dating from the Nara period in Japan, they are a symbol of bravery and tenacity and are used for celebrating the birth of the first male child in the family. Because carp are strong and ambitious, persevering against all odds, they are a good example for growing boys and have been an important symbol of the samurai for centuries.

In ancient Egypt, fish were more



Peter M. Fine

than symbols. Due to the importance of the Nile, fish had an almost god-like status, and were associated with the two life-giving elements: the sun and the river. A popular myth held that the sun had to pass through the sea during the night to return to the point where it had risen, and during the voyage it was accompanied by fish as companions. A slightly different version suggests that a way of surviving the voyage was to be swallowed by a fish and conveyed, inside its belly, to the eastern horizon. As the "Swallower of the Sun," the fish represented a powerful negative force, yet it continued to be used as an important motif in Egyptian religion and mythology.

Just as the Nile was important to the sustenance of the ancient Egyptians, the waters of the Pacific Northwest coast were valuable to the Nootka Indian tribes. The discoveries of the explorer and navigator Captain Cook revealed that the Nootkas were a linguistic tribe of whalers and fishermen who developed magical customs around the mystique of the sea. Among Nootkas, the whale was mimicked by a "spirit hunt," in which a whale was

*Fish,* Egyptian, circa 663 B.C. Bronze with lapis lazuli inlay; 5¾" long. This stylized fish and seated worshiper, on a geometrically designed base, originated symbolically in 4th-century Egypt, where it was a token of resurrection. L'Ibis Gallery, New York.



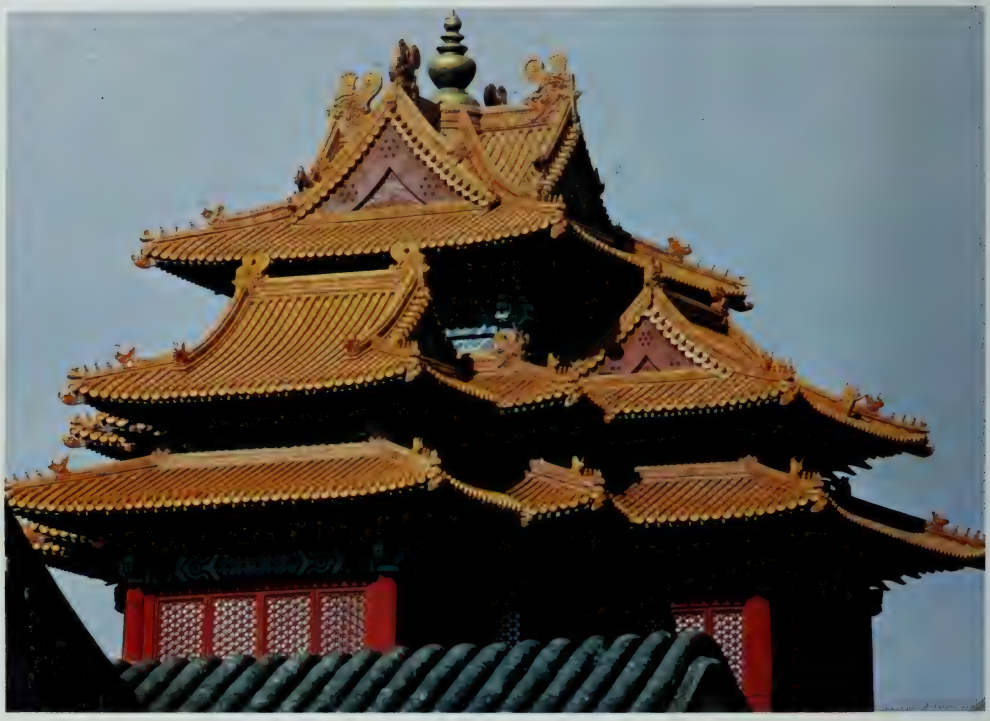
*Dolphin kovsh*, Peter Carl Fabergé, Russian, circa 1900. Engraved silver; 5½" long. With silver-gilt pattern and lobate bowl, this *kovsh*, in its opulence and craftsmanship, represents the culmination of the Edwardian virtue. A La Vieille Russie, New York.

enticed to the shore by magical means. To entice the whale and other sea creatures, the Nootkas wore amulets to which they attributed magical powers, used tiny charms to lure fish, and participated in ritual ceremonies, calling the fish to shore by chanting "songs of the sea." Fish, thus endowed with enchanting mystical powers, became important motifs in Nootka carvings and other crafts. The fish artifact demonstrates a sense of design and skillful carving, which, it was felt, could only be accomplished by a man with a suitable *tumanos* or spirit helper.

To the collector of objets d'art, fish sculpture can bring delightful rewards. Dating from prehistory to the twentieth century, they provide a variety of design and unique materials. As ancient man gazed in awe at the mystery of fish, modern man, with more scientific knowledge, is intrigued by the depths of the ocean and its myriad of sea creatures, emblems of a physical and spiritual energy somehow bound up with the mysterious power of life itself. □

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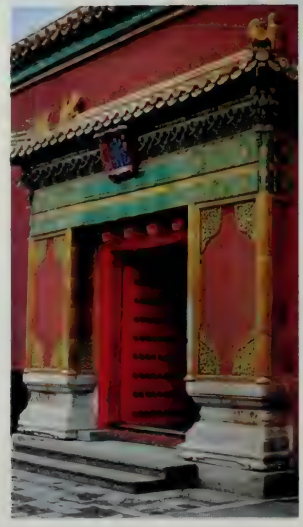
James Normile is a rare books specialist who writes with a well-defined knowledge about architecture, cultural history and art.

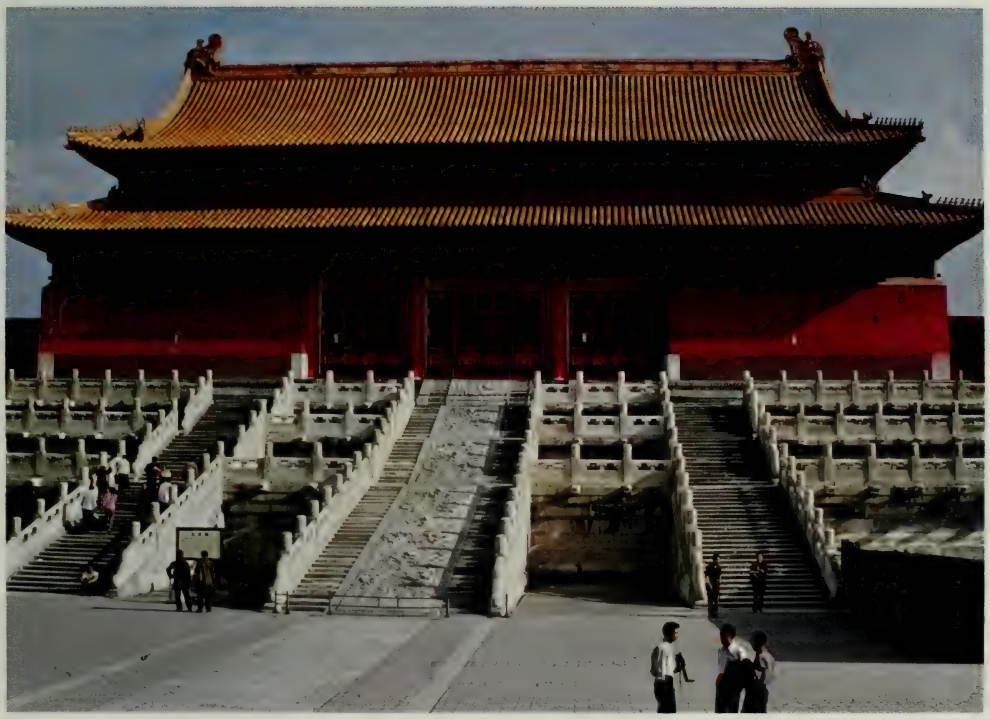


# Historic Houses: Peking's Imperial Palace

*Unparalleled Complex of Ancient Design*

PHOTOGRAPHY AND TEXT
BY HERMAN WONG

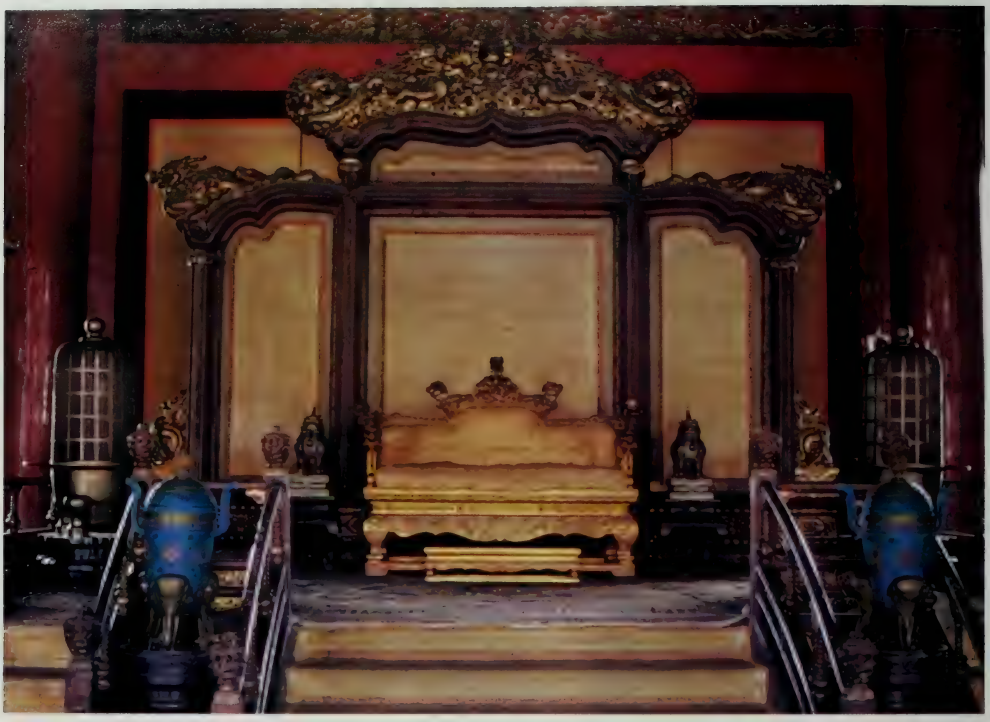




*Hall of Supreme Harmony*

THE IMPERIAL PALACE is the largest and most complete ensemble of traditional Chinese architecture extant. Situated in the heart of Peking (now Beijing), it housed the courts of two successive dynasties, the Ming (A.D. 1368–1644) and the Ch'ing (A.D. 1644–1911). Building began in 1406, the fourth year of the reign of the Ming emperor Yung Lo, and was completed fourteen years later, so the palace is now more than 500 years old. The grounds cover an area of 7,750,000 square feet, and the buildings encompass more than 9,000 rooms, with a total floor space greater than 1,600,000 square feet. The enclosure is surrounded by a wall 33 feet high and a moat 170 feet wide. The buildings are in the finest tradition of ancient Chinese architecture.

For five hundred years, the emperors of China inhabited, and ruled from, the Imperial Palace at Peking. The vast walled complex was intended, in its geometric layout, to symbolize the cosmological order of the universe. Within its moat-surrounded walls the citylike palace is divided into an outer section, where state functions were conducted, and an inner section called the Forbidden City, where the emperor and his court lived in seclusion. OPPOSITE ABOVE: Shaped and tiered roofs of imperial yellow surmount a tower, one of four that preside over the corners of the Imperial Palace. ABOVE: The Hall of Supreme Harmony—one of the three main governing halls—houses the principal throne room. Rising from a triple-tiered terrace, which covers a 24,000-square-foot area, this great hall is China's largest wooden edifice. OPPOSITE: Glazed ceramic surface ornamentation and wooden brackets contribute to the extravagant look of a typical Imperial Palace doorway.



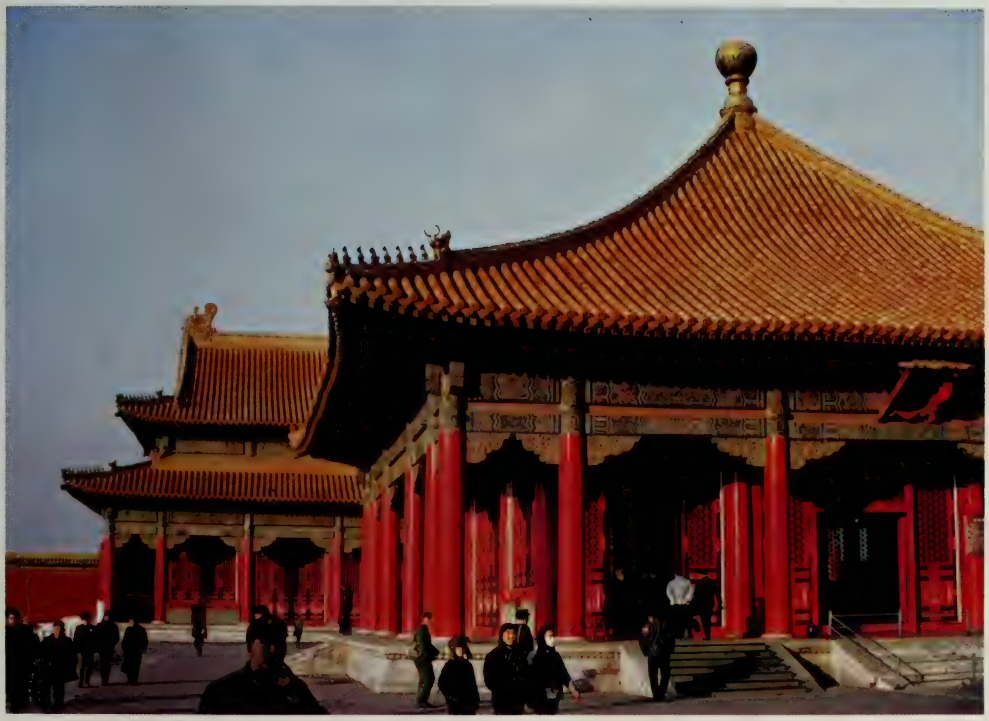
*The Emperor's Antechamber*

ABOVE: An ornate architectural screen backdrops the emperor's throne in another of the three main halls, the Hall of Perfect Harmony. An antechamber to the principal throne room, it was also used for general audiences and for yearly inspection of agricultural implements and seed samples. OPPOSITE ABOVE: The Hall of Perfect Harmony, at right, is a symmetrical structure surrounded by an open gallery. Rounded pillars support a pitched roof with a bronze orb at the apex. In background at left is the third of the three successive main halls, the Hall of Preserving Harmony, which was used for receptions and banquets. OPPOSITE: The polychromed treillage doors of the Hall of Preserving Harmony are ornamented with brass mounts.

Within the enclosing moat and wall, the palace consists of two major sections. It was from the outer section that the feudal emperors exercised their political rule. This area centers around three main halls: T'ai Ho Tien (Hall of Supreme Harmony) or throne room; Chung Ho Tien (Hall of Perfect Harmony) or antechamber; and Pao Ho Tien (Hall of Preserving Harmony) or reception hall. These are flanked by Wen Hua Tien (Hall of Literary Splendor) and Wu Ying Tien (Hall of Military Eminence).

The palace's inner section—called the Forbidden City—was where the imperial families lived and where the emperors conducted their daily activities as rulers. Included in this private area are Ch'ien Ch'ing Kung (Hall of Heavenly Purity), Chiao T'ai Tien (Hall of Heavenly and Earthly Intercourse), and K'un Ning Kung (Hall of Earthly Tranquillity). Within this inner sanctum, for five centuries, a succession of twenty-four emperors lived lives of seclusion.

Though little about architecture is recorded in ancient Chinese writings, it is evident that architectural design comprised a sophisticated and consistent discipline in China. Perhaps nothing shows this as well as the Imperial Palace. At T'ien An Men (Gate of Heavenly Peace)—the first of three exterior gates leading to the palace—the splendor begins to unveil itself. Walls are built of bricks coated with red plaster; wooden pillars of the pavilions are covered with thick lacquer and painted a bright vermilion; roofs are laid with glazed



*Halls of Preserving Harmony and Perfect Harmony*



During centuries of imperial rule in China the interiors of the Imperial Palace were largely unseen.



*Hall of Heavenly and Earthly Intercourse*

ABOVE: Within the secluded residential section—the Forbidden City—is the small ceremonial Hall of Heavenly and Earthly Intercourse, where the Ch'ien Lung emperor kept his twenty-five most important imperial seals. OPPOSITE ABOVE LEFT: The principal throne—the lofty dragon throne—evokes a vanished splendor in the Hall of Supreme Harmony, which was reserved for the most important state functions. OPPOSITE ABOVE RIGHT: A carved and gilded wooden throne is set off by an equally ornate screen in the Hall of Preserving Harmony, the hall used for banquets. OPPOSITE: On the 88-foot-long Wall of Nine Dragons, one sinuous ceramic dragon pursues the pearl of great wisdom against a background of stylized waves and clouds.

yellow tiles; and staircases and balustrades are made of white marble. Materials and motifs repeat themselves throughout the rest of the palace with unlimited creativity. "The splendid exterior effect of the palaces," Osvald Siren noted in his account of Imperial Peking, "depends largely upon their gorgeous coloring. . . . These three colors, white, red and yellow, set against the clear sky and the green trees, or reflected in the dark water of the moats and canals, form the dominating accord in the vistas of the Palace City." The grandeur and austerity of the gates reduced to total insignificance the presence of each individual who sought audience with the emperor.

For at least two thousand years, Chinese cities and buildings have been laid out on a north-south axis. Principal buildings, such as the Imperial Palace, always face south. This has symbolic meaning, for the palace on earth corresponds, in Chinese thought, to the polestar in heaven, and just as all other stars seem to turn about it, so the buildings subordinate to the Imperial Palace lie to the south. Thus the emperor faced the south—and the world he governed. The Chinese regarded the north, to which the emperor turned his back, as the source of evil influences, as indeed invasions from that quarter have proved. Within the Imperial Palace the central axis and the geometric symmetry are so strong that any desire to wander from the central path requires great concentration.

In the first courtyard, on top of a





*Thrones in the Halls of Supreme Harmony and Preserving Harmony*





*Emblematic Incense Burner*

The grounds cover an area of 7,750,000 square feet, and the buildings encompass more than 9,000 rooms.

great triple-tiered terrace, are three successive halls. It was in these three halls that emperors performed various state functions—from presiding at birthday celebrations and receiving foreign dignitaries or representatives of tributary states, to selecting generals and announcing the results of civil service examinations.

White marble balustrades distinguish the triple-tiered terrace, and three main stairways and two minor ones provide access to the halls at the top. Bisecting the central stairway is the panel—carved with dragons, phoenixes and clouds—over which the emperor's chair was carried in a palanquin, a type of sedan chair.

Just as the outer section of the Imperial Palace was carefully planned to serve its many functions, the inner



## *A Pleasure Pavilion*



OPPOSITE: Fragrant smoke once issued from the mouth of a monumental bronze incense burner in the form of a tortoise—a creature in Chinese mythology symbolic of longevity, strength and endurance. ABOVE AND LEFT: This elaborate pavilion, one of two identical structures situated in a small garden within the Forbidden City, was provided for the pleasure of the imperial concubines. The edifice is circular above, angular below, and divided by a roof with twelve-cornered flying eaves, where small leonine figures parade along the edges.

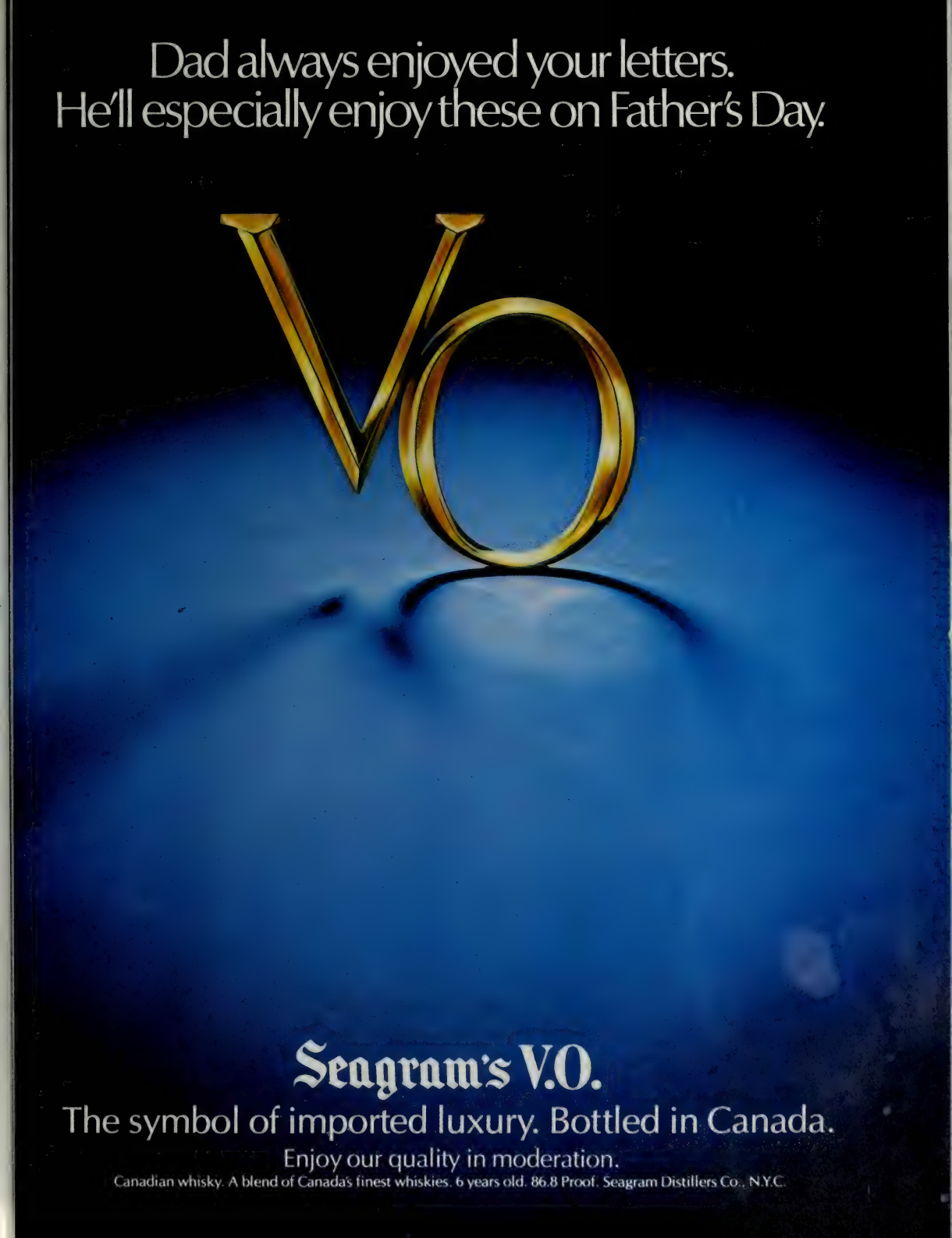


Willow trees soften the silhouette of the Imperial Palace, as a new day dawns on the timeless and majestic architectural monuments to the grandeur of two dynasties.

Forbidden City provided every imaginable service the emperor was likely to need. In addition to living quarters for some 3,000 concubines and consorts, space was set aside for the emperor's studies, his pleasure gardens and his private museum. There was even a honeymoon suite, to be used once in his lifetime. At the rear gate, Shen Wu Men, a tiny well stands beside the enclosing wall. Into this well, only eight inches in diameter, the beloved Chen Fei (Precious Concubine) of the Kuang Hsü emperor was reputedly thrown by eunuchs faithful to the Dowager Empress Tzu Hsi. There is much speculation about how she fitted into the well. Perhaps the famous Chinese saying about the dainty lady may very well explain: "three inches of golden lotus feet and six inches of waist."

The Forbidden City, as the name implies, was forbidden to almost everybody outside of the imperial family. During the centuries of imperial rule in China—when all buildings in Peking had to be lower than the palace walls—the interiors of the Imperial Palace were largely unseen. In the Ming dynasty, whenever there was a snowstorm in Peking, 3,000 soldiers were recruited to clear the snow from the palace. It was said that curious citizens would impersonate soldiers and run the risk of being beheaded, simply to catch a glimpse of the Forbidden City. Today, however, anyone who pays ten cents *renminbi*—or a few American cents—can stroll along the same paths once open only to the emperors of China. □

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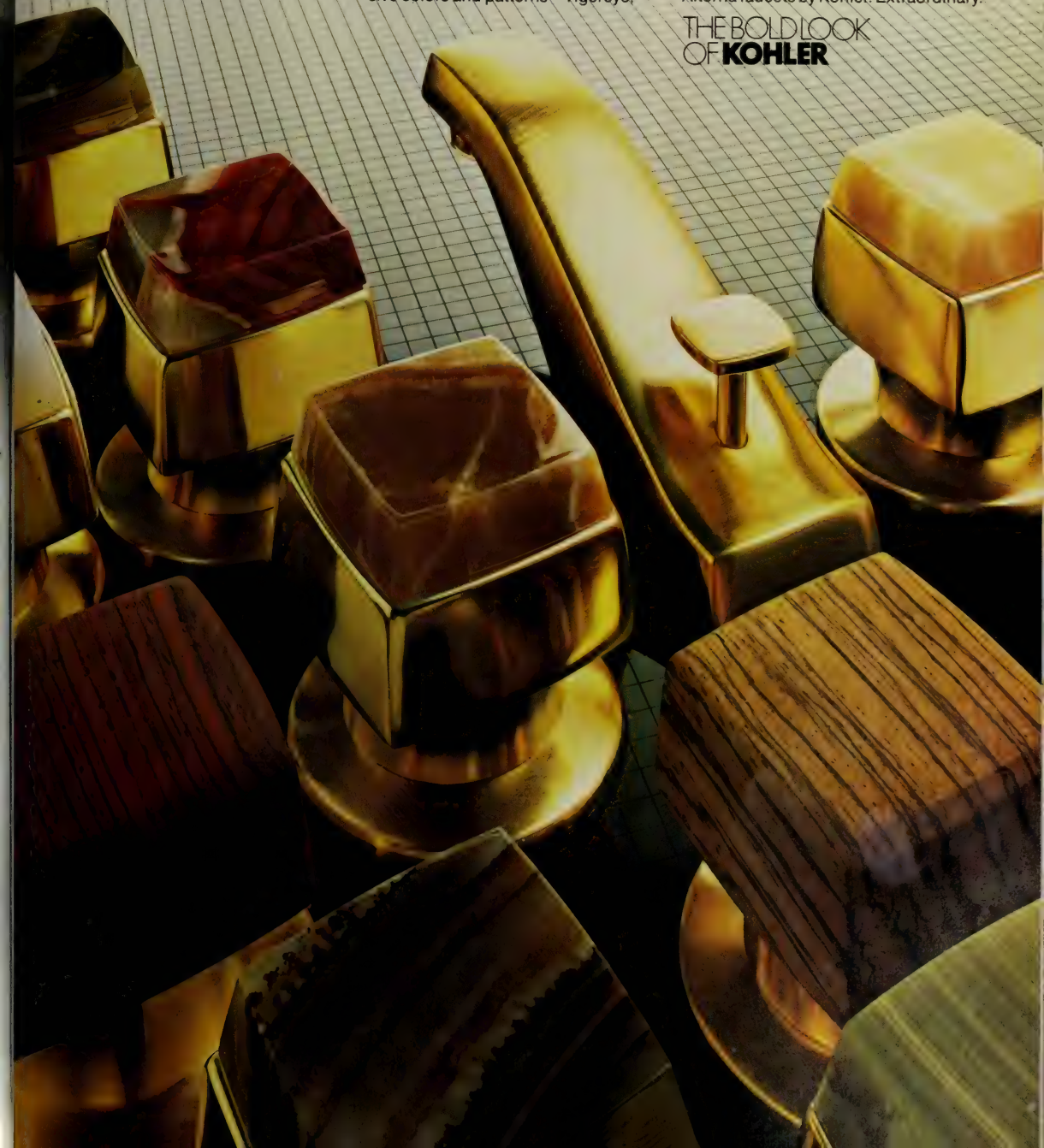
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## Collecting Antiquities

By Howard L. Katzander

IN SPITE OF the recent hyperbole over the treasures of King Tutankhamen, the antiquities field is one that is still open to the neophyte collector with a slender pocketbook. Although prices have increased tenfold in this field over the past decade, it is still a relatively undervalued area for almost everything except Egyptian antiquities. Therefore, objects such as those shown here offer the promise of rich rewards from an economic as well as an aesthetic point of view.

The record prices trumpeted by major auction houses after almost every important sale provide impressive figures: $552,000 for a Louis XVI desk

*continued on page 160*





Reflective of the increased interest in antiquities, these objects brought record prices in 1978 at Sotheby's. LEFT: Cycladic goddess figure, circa 2700–2500 B.C., sold for $65,000. ABOVE: Roman bronze head, 2nd century A.D., brought $90,000.



Christie's, London, auctioned this Greek geometric figure in bronze, of a horse, 3½" high, 7th–6th century B.C., for $7,360 in June, 1978.



This Egypto-Phoenician faïence cup, 3⅞" high, dates from between 1900–1700 B.C. It brought a record price of $17,500 at Sotheby's in 1978.



This Egyptian Middle Kingdom faïence hippopotamus sold for $47,580 at Christie's in late 1977. It is 9" long and dates from the 12th Dynasty.



In April, 1978, Christie's auctioned these appealing antiquities. ABOVE: Hellenistic and Roman bowls, dishes and pyxides with covers went for $666 to $4,810. RIGHT: This Arabic alambic consists of ladle and stopper. It sold for $37,463.



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*continued from page 156*

sold by Sotheby Parke Bernet in London; $1.5 million for Renoir's *Le Pont des arts*, sold in 1968 by Sotheby's in New York, and still a record for an Impressionist painting; $5.5 million for Velásquez's portrait of Juan de Pareja, the all-time high for any auction item, held by Christie's in London; and $2.2 million for the little Mosan enamel from the Robert von Hirsch collection, featured in this column in the June 1978 issue—an astonishing record for anything other than a painting sold at auction.

But by way of contrast, the auction record for a relic of antiquity is only $280,000. That was the top bid at Sotheby Parke Bernet for a great striding figure of a pyramid builder. Just under thirty-two inches tall and dating from 2350 to 2290 B.C., this is a rarity comparable in the marketplace to the Mosan enamel of the von Hirsch collection. The low bid in the same Sotheby sale was $75, which was paid for a much-restored blue glass flask, dating from the first century A.D.

Think of that: for prices ranging from seventy-five dollars to about a quarter of a million, you could begin a viable collection of antiquities. It could consist of superb ancient figures of gods and goddesses in marble or basalt; glass beakers from the tombs of Byzantine kings; Etruscan-figured vases in red or black; Luristan bronze finials from harnesses, weapons or tools, cast in the distinctive forms of animals or birds; Roman heads in stone or terra-cotta; or even Egyptian antiquities that pre-date the time of the boy King Tutankhamen.

Ever since the days when Thomas Cook first started taking British lords and ladies on tours of the Empire, the Holy Land, Alexandria, Cairo and up the Nile, the British have brought back souvenirs of their voyages to adorn pedestals, mantels and the vitrines that were a part of every well-furnished Victorian home.

American travelers a century later sometimes followed the routes laid out by their British predecessors, but more often than not they bought in the



This basalt head of a young woman, dating from 380 to 250 B.C., stands 5" high. It brought a record price, in 1978, of $150,000 at Sotheby's.



An array of bottles, cups, pitchers and flasks, ranging from 1⅞" to 6¾", brought prices ranging from $2,800 to $9,500 at Sotheby's in 1978.



Egyptian faïence antiquities auctioned at Christie's, left to right: ushabti of Chamberlain Nes-ba-neb-djed, $2,013; ushabti of Great Chief of Harim of Amun Nesikhonsu, $2,562; amulet of Taueret, $2,928; vase, $4,758; amulet of Anubis, $1,189; ushabti of Ib(a)-ger, $4,758; ushabti of Psamtik, $2,379.



This exquisite Egyptian bronze statue of a king on one knee is 10⅛" high. It was auctioned for $101,250 at Christie's in November, 1978.



Sotheby's sold this elegant bronze figure of Osiris enthroned, dating from 946 to 861 B.C., for $57,000. The statue, with base, is 10¼" high.

auction market and brought back ancient objects to enrich contemporary surroundings. Every room of Benjamin Sonnenberg's thirty-seven-room house in New York—described last month in this column—contained one or two superb examples from antiquity.

If we are unschooled, we tend to think of antiquities in terms of the Elgin marbles or the great pieces of statuary and carved wall fragments that adorn museum collections. What is often surprising, when you look closely at a collection, is how small many of the important pieces actually are. For example, in almost any auction there may be a small figure of Osiris, from four to six inches high, seated on a pedestal; such an object could be worth a few hundred or a few thousand dollars, depending upon its condition. Similarly, the fragile glass and bronze ornaments from Luristan and other sites are also measured in inches. A gold and turquoise Sarmatian finial, possibly the pommel of a dagger, which sold at Sotheby's for $70,000, was only one inch high.

Lot 274 in Sotheby's recent sale is a fine example of what is happening in antiquities. Lot 274 was a Roman bronze portrait head of a woman, circa 2nd century A.D. Perhaps the likeness of Trajan's niece, Matidia, the portrait shows an austere visage with thin lips turned down, slightly crooked aquiline nose and incised eyebrows, and eyes with depressed crescentric pupils, whites inlaid with silver. Her hair is bound up in encircling braids and secured by a net, cast from a linen original, folded over at the back and on the crown; strands of hair escape from the net in front of her ears and over the nape of the neck.

Doesn't that sound tempting? And it was only $90,000, a figure comparable to the price of a modest painting by one of the lesser Impressionists, or perhaps a good piece of Meissen, or a pair of Philadelphia chairs. Any one of these examples is a commonplace in the market today—quite unlike this exquisite and singular brooding head of a handsome Roman woman. □


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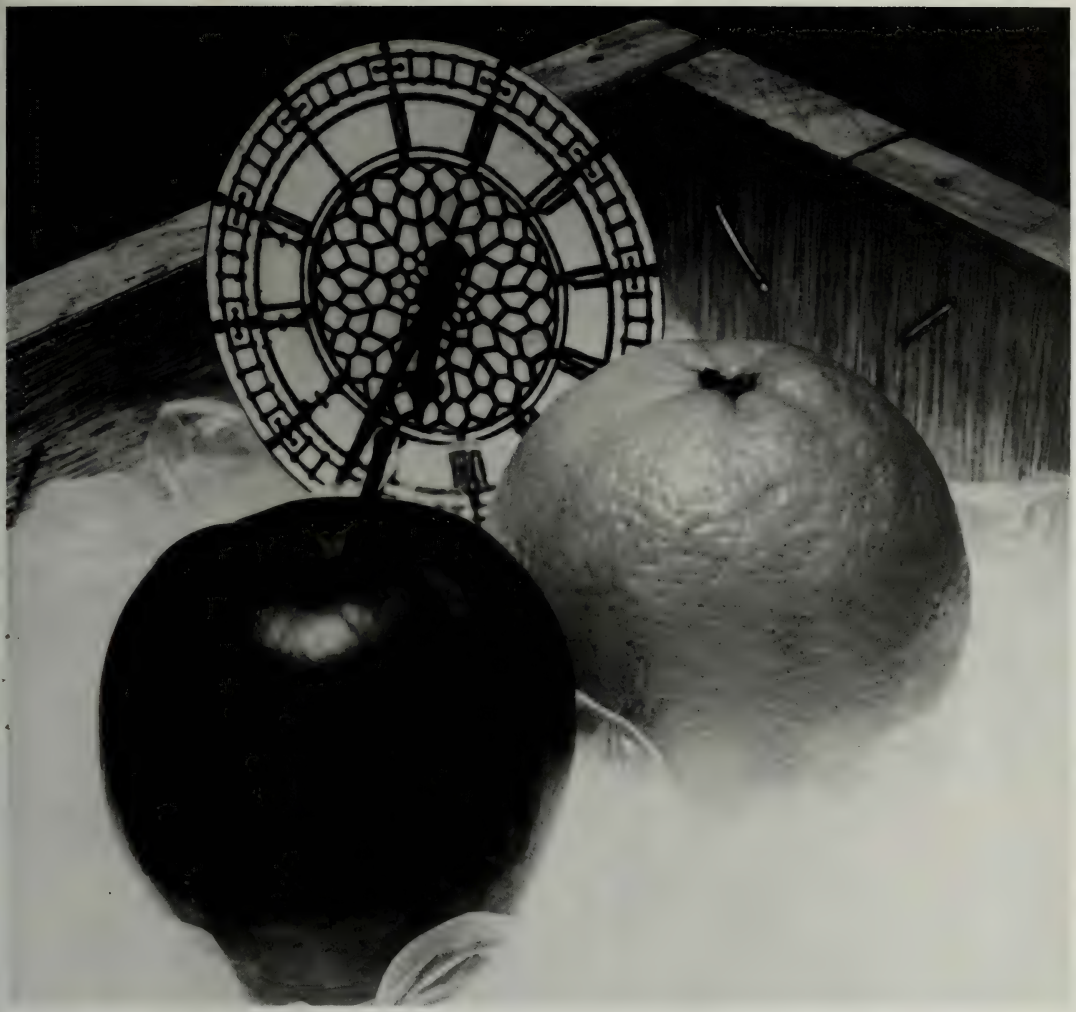
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# INTERNATIONAL PROPERTIES

**That Special Magic**
By June R. Gader

WHICH DETAIL of a house makes you fall in love with it—gives it that special something that makes you want to own it without even looking at the rest of the house? It's true that people fall in love with the details of a house. A detail can spark the imagination to say, "This is it; this is home." The following properties are rich in details that delight—and will, perhaps, make *you* say, "This is it."

**Saint-Romaine de Colbosc, Normandy**

Through an avenue of fine old trees you approach a graceful stone building, *Château de Grosmesnil*—a fourteenth-century castle near Saint-Romain de Colbosc, between Le Havre and Pont de Tancarville. The castle was reconstructed in Renaissance times, again in the eighteenth century and restored completely around 1900.

As you enter the château, you find yourself in a large rectangular hall with carved ceiling beams, a carved wooden staircase and a stone fireplace. Fine Louis XV doors beckon you toward the salon—a partially paneled room with natural-oak Louis XV boiseries, parquet flooring and a carved wooden mantel. But every room has similar splendors. The study has a pink marble Louis XV fireplace and a Louis XV paneled partition. Even the kitchen has a vaulted ceiling. All of these rooms encircle the central hall, a magnificent two-story room covering the entire area of the former courtyard. It even has an all-glass ceiling, which is protected by a dome.

On the second floor there are six large bedrooms with parkland views. Numerous attic rooms occupy the top floor, and there is a vaulted wine cellar in the basement. The château has two heating systems and a telephone system—rarities in the French countryside.

Other buildings on the grounds include a half-timbered period cottage, a garage and coach house, and a sixteenth-century pavilion with hayloft. Restored and in fine condition structurally, the castle needs some modernization and decoration. It is available for 2,200,000 French francs from Roy Veatch, Period Houses, 1317 Wisconsin Avenue, N.W., Washington, D.C. 20007.

**New York City**

The instant you step into the richly paneled entrance hall of this New York duplex located near Sutton Place, you leave the contemporary world of East Fifty-seventh Street far behind. The spacious six-room apartment has been transformed to a European baronial style by the addition of architectural elements such as Elizabethan-style carved woods, painted murals and lead mullioned windows—all of these elements were taken from a late-nineteenth-century house in Newport, Rhode Island.

In the combined living room, dining room and library, walls rise nineteen feet high, to a ceiling decorated with mythological motifs and heavy beams. There are three study niches, and the fourteen-foot-tall oak bookshelves are graced by carvings. A superbly carved stone fireplace has an elaborate wooden overmantel. A heavily carved arch serves as an entryway to the enclosed stairway, which leads to the balcony overlooking the living room.

On the main floor there is a large kitchen with Gothic-style stonework and arches, gleaming red-brick floors and an assortment of ovens, burners, grills and spits. Its Renaissance-style refectory table makes it a perfect room for casual parties. The equally large pantry, fitted with commercial freezer and refrigerator, dishwasher and cabinets, makes even elaborate entertaining a simple matter.



The combined living room, dining room and library of a New York duplex.

On the upper level, a paneled hallway fitted with bookshelves leads to two bedrooms, each with carved Jacobean-style paneling, stone fireplace and tiled bath. Located in a twenty-two-story cooperative building, this duplex apartment is available partially furnished for $285,000 from Sotheby Parke Bernet International Realty Corporation, 980 Madison Avenue, New York 10021.

**Fort Lauderdale**

Imagine a Mediterranean-style villa located on a 125-foot frontage on the serene Intracoastal Waterway. Imagine gracious rooms with marble or polished hardwood floors and high ornamented ceilings. This beautiful residence exists at Sea Ranch Lakes, Fort Lauderdale, Florida.

The house is classic in every detail, from the high iron gates, which open to the stone parking court, to the delicate Corinthian columns, outlining the second floor balcony at the ocean-view side of the house. The long marble reception hall is centered by a carved pecan stairway, which rises to a large arched mirror and divides

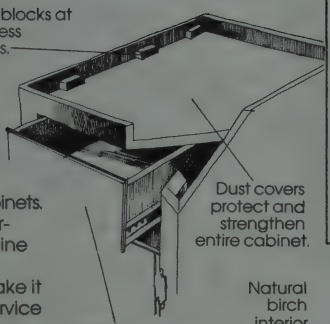
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*continued from page 170*

into balustraded balconies on the second floor. All main rooms have French doors opening to the dockside sundeck, which leads to the swimming pool and cabana and to the belvedere for outdoor dining. The formal dining room has high arched mirrors and a superb crystal chandelier, as does the salon. But for more informal moods there is the oval library and an entertainment complex.

Upstairs are six bedroom suites, high-ceilinged and luxurious, which open to views from the long columned porch. In addition to the main quarters, there are servants' rooms on this level. Outdoors are fine gardens of boxwood, palms and flowering shrubs. A 100-foot yacht



Each of the rooms of Villa de la Loma, Mexico, opens to the central patio.

may be docked outside the residence on the Intracoastal Waterway. This property is available for $950,000 from Rodney J. Dillard, Illustrated Properties Incorporated, 450 Royal Palm Way, Palm Beach, Florida.

**Morelia, Mexico**

Exquisite detailing has long been a tradition in Mexican architecture, and *Villa de la Loma*, set on 1¾ acres overlooking the National Landmark city of Morelia, definitely follows tradition. An ancient portal set in a bougainvillea-covered wall is the introduction to the villa—the massive door swinging open to reveal a flower-bordered parking courtyard. Beyond, a richly carved eighteenth-century door opens to the long gallery. Antique doors, burnished tile flooring and brick or stone walls enrich nearly every room. But perhaps the most impressive details are the *bóvedas*, superb vaulted brick ceilings.

All rooms open to the vast flower-filled central patio, and most of them have private patios or gardens as well. Every room has a fireplace. Colorful ceramic tile decorates the fully equipped modern kitchen and bathrooms. There is a large entertainment room, a study, a guest wing, a master suite and separate servants' quarters.

This luxurious estate, a four-hour drive from Mexico City and Guadalajara, is being offered for $275,000 by James Retz, Previews Incorporated, 5670 Wilshire Boulevard, Los Angeles, California 90036. □



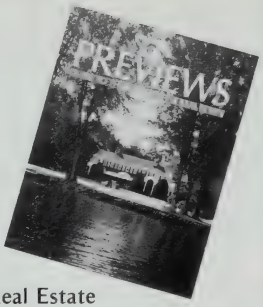
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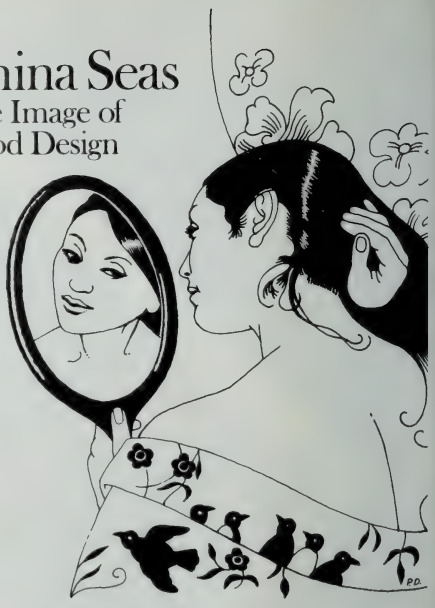
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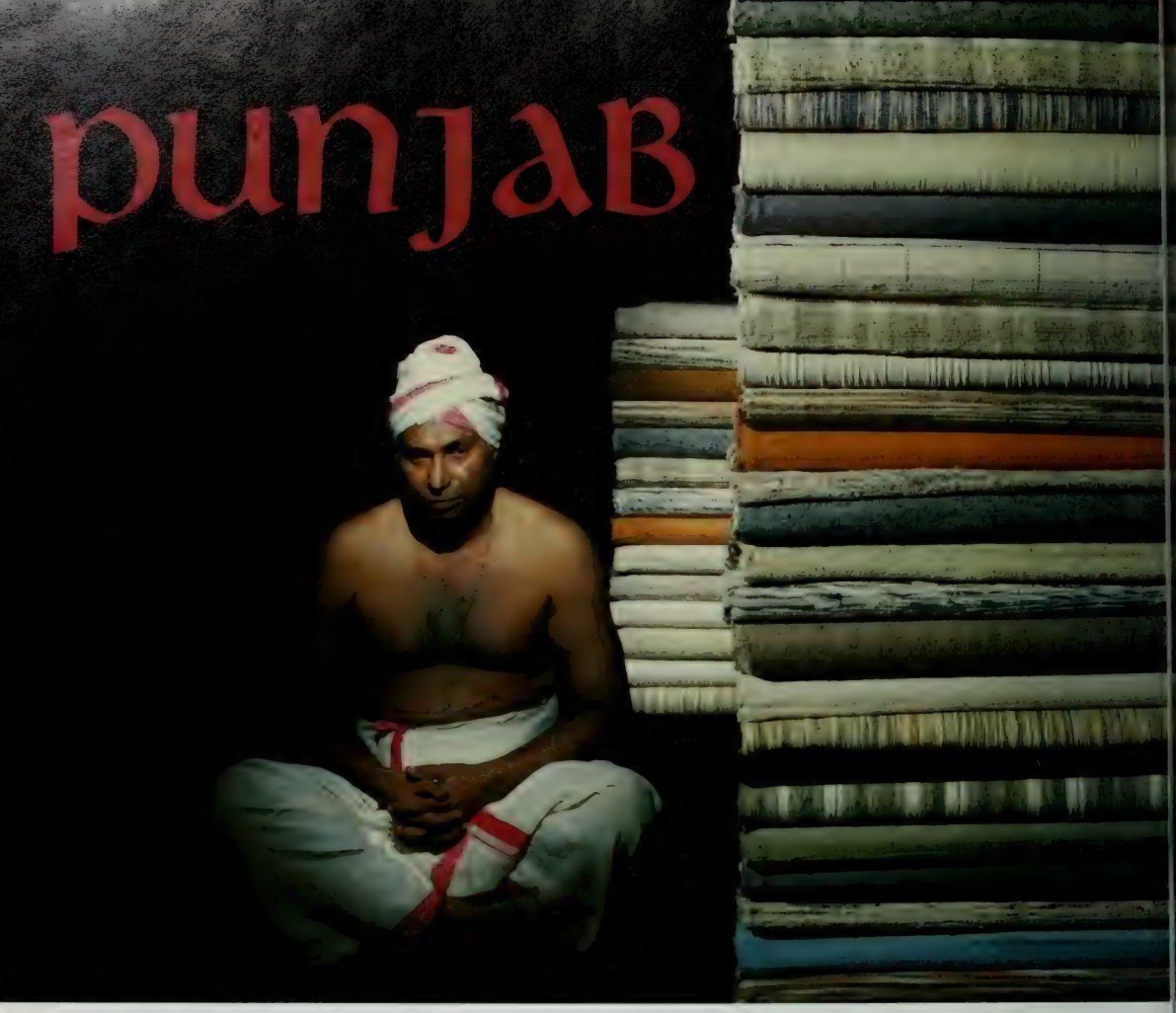
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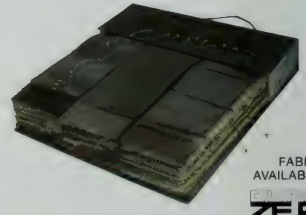



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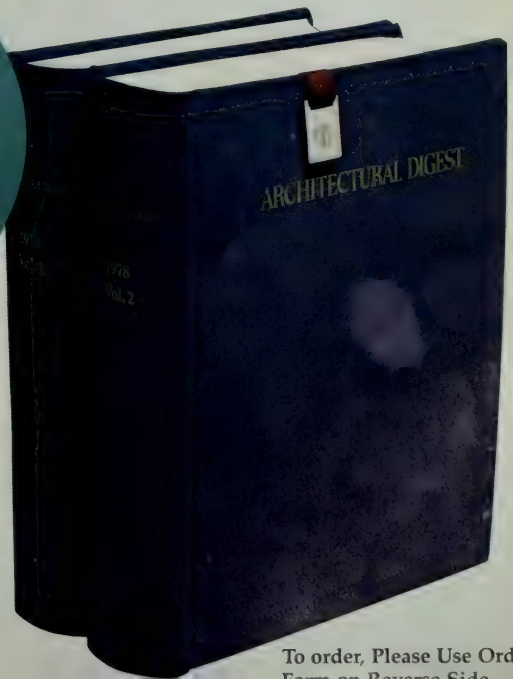


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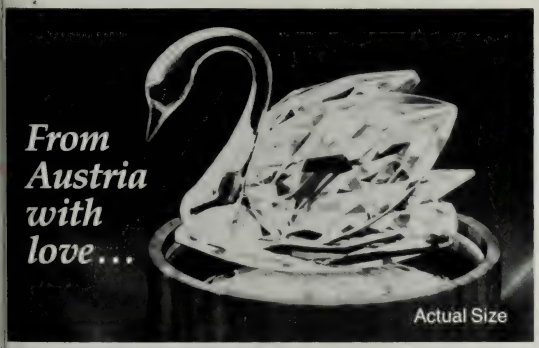
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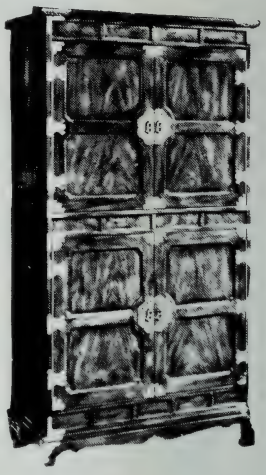
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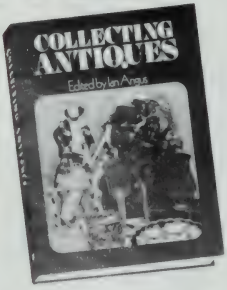

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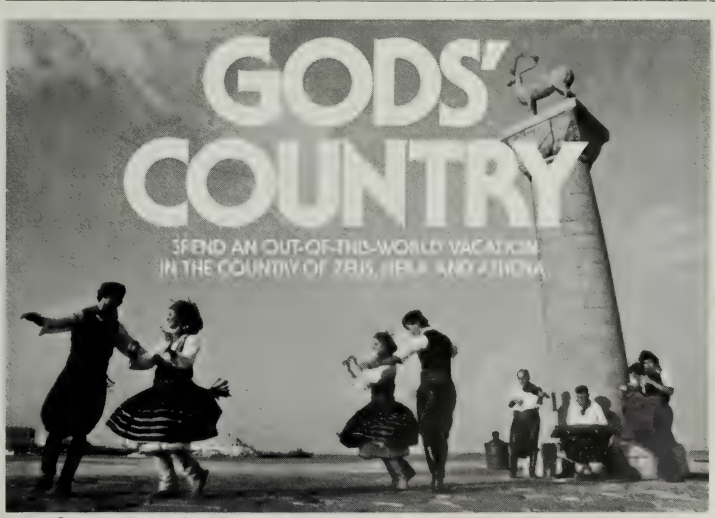
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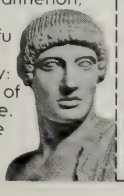

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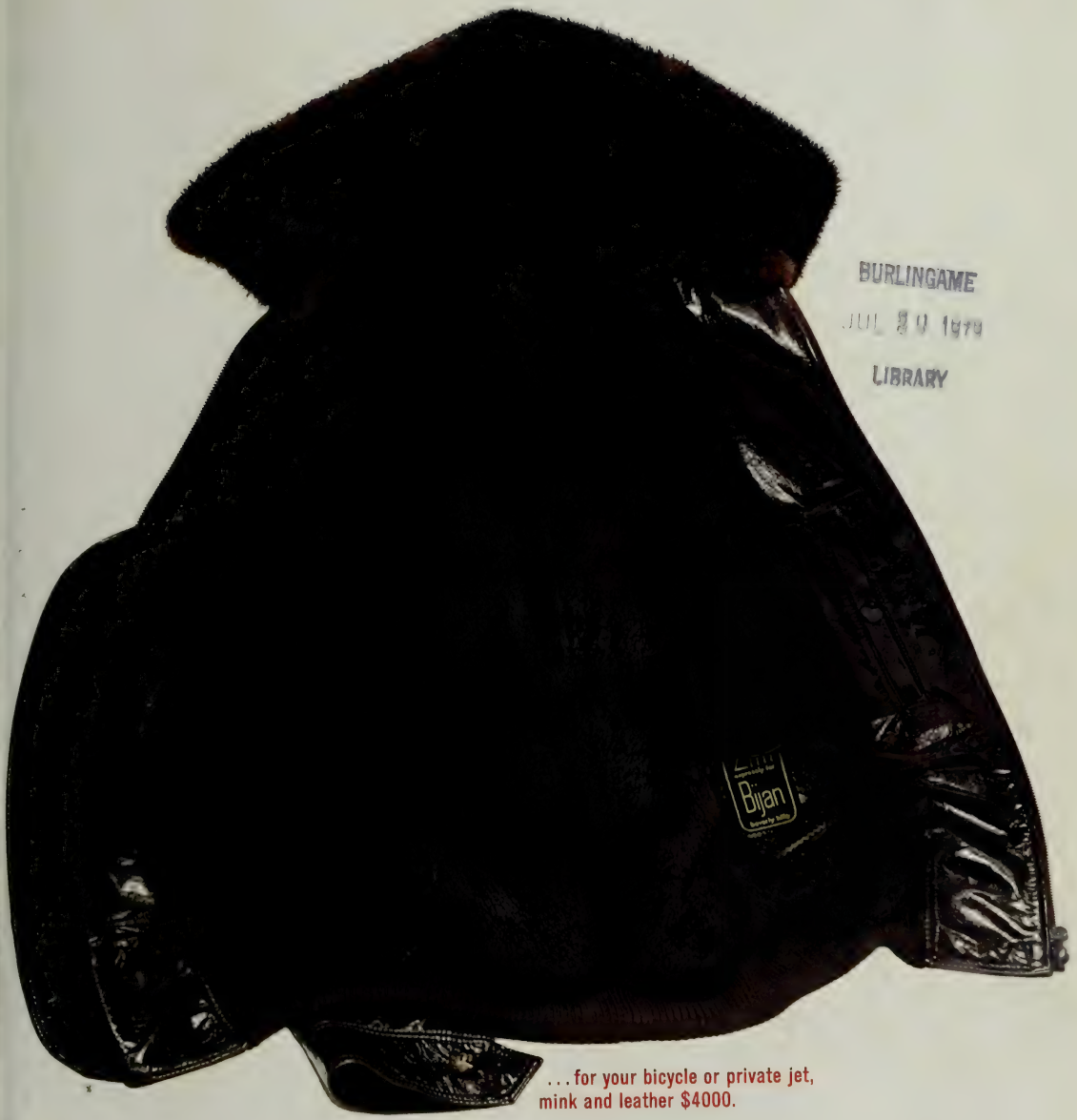


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# LETTERS FROM READERS

*The editors invite your comments, suggestions and criticisms. Address: Letters,* Architectural Digest, *5900 Wilshire Boulevard, Los Angeles, California 90036.*

I have been receiving *Architectural Digest* for the past twelve months and want to compliment you on what I consider to be one of the most beautifully produced and illustrated periodicals of its kind. Long may it continue!

*Henrietta Tavistock*
*Marchioness of Tavistock*
*Woburn Abbey, England*

Even though the photographs in the March 1979 issue truly piqued the imagination with their visual stimulation, I would prefer that you couple such brilliant architectural designs as those by Luis Barragán, not with a lifeless and uninteresting room-by-room account of the structure's skeleton, but with an article giving insight into the architect himself—his ideas, his approaches to space, light, etc. An article of this kind would truly complement brilliant architecture and delightful photography.

*Jessica Hansen*
*Burlingame, California*

The March 1979 issue of *Architectural Digest* was so ugly I almost cried. Without Hight Moore's trompe l'oeil apartment it would have been a complete disaster. I will no longer subscribe to a magazine that continues to feature concrete garages posing as houses. Also, I abhor cabbage rose monstrosities like the Sussex manor house. Please return to featuring beautiful houses.

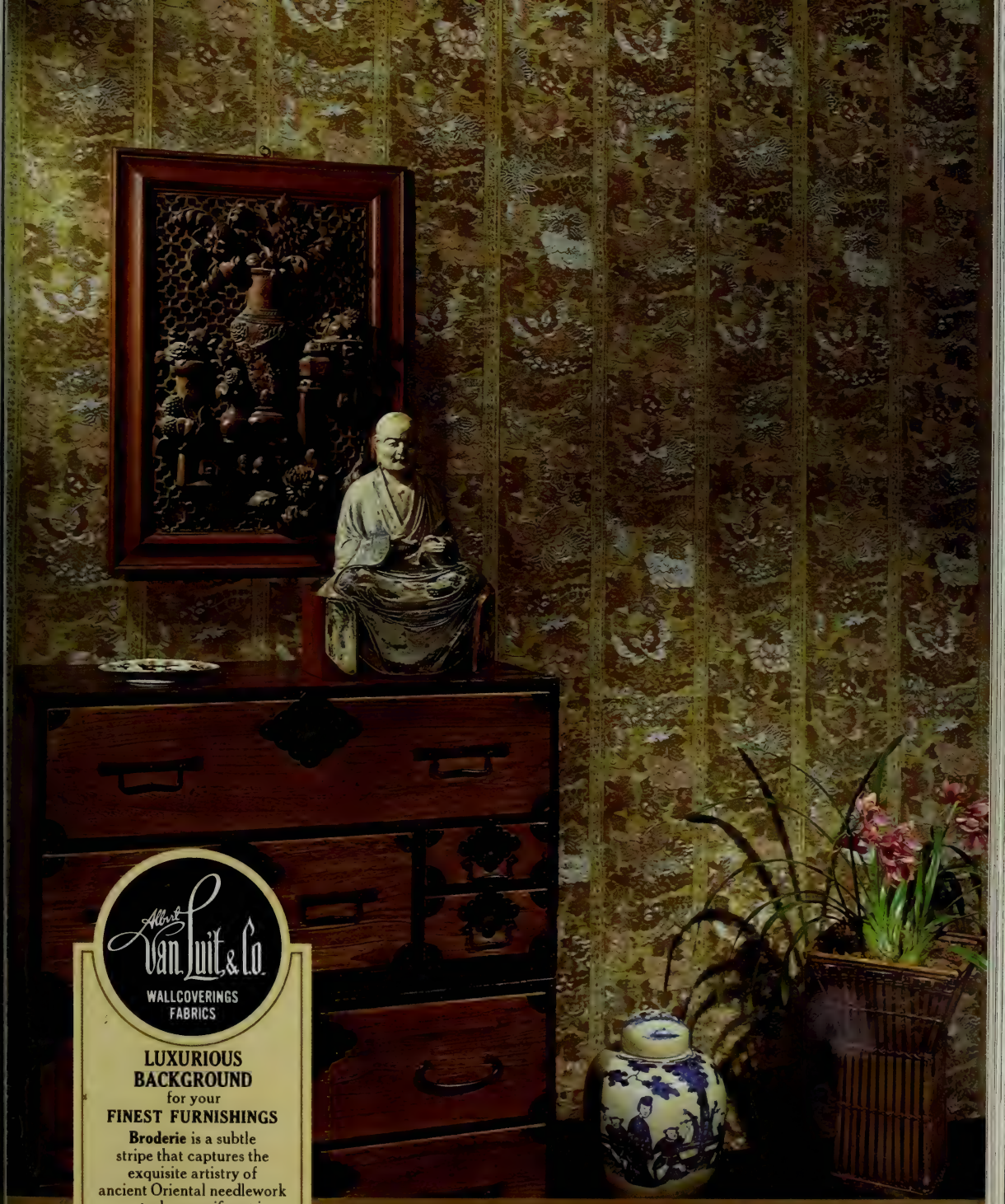
*Connie K. S. Spillman*
*Carroll, Ohio*

As a muralist, I was intrigued by Hight Moore's Manhattan apartment and especially the last paragraph in the text, about murals. Although my work is abstract, I agree that in a mural ". . . there's a real possibility of turning out something of value," like a sculpture, like a tapestry—lasting, magnificent, made for one family, one person.

*William R. Galbraith*
*New York City*

From our supermodern architectural oasis here in Brasilia, we eagerly await each issue of your superb magazine. The traditional and the *ancienne* styles are particularly enjoyed. Thunderous applause to *Architectural Digest* for its consistent quality and unquestionable taste.

*Julienne de Gallardo*
*Mexican Embassy*
*Brasilia, D.F., Brazil*



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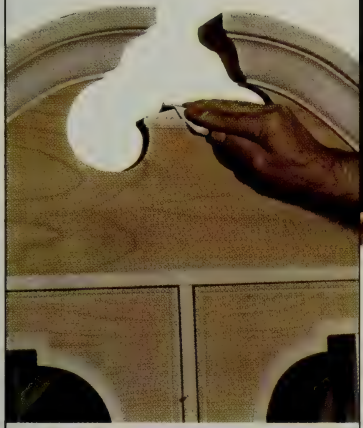
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# PEOPLE ARE THE ISSUE



*The words* taste *and* style *are often used synonymously, but I think they describe very different qualities. Taste is, at least in part, the ability to discern among many things that are offered and then choose the best. Taste can be acquired through carefully following examples or learned through connoisseurship. If presented with a collection of paintings, for example, the person of taste will immediately recognize the one with the best execution and blending of colors. Style, on the other hand, is much more active. It involves creating the ideas or fashions from which others can then choose. A person of style, presented with that same collection of paintings, might see how several of them could be enhanced by being grouped in a certain way, or might see beauty in a painting others have passed by. Having style is, to be sure, more of a risk than having taste. It requires a self-confidence to make the rules, rather than abide by them.*

Paige Rense
*Editor-in-Chief*

**Two Interiors/One Style**

Over the past few years we have enjoyed watching the team of Robert Bray and Michael Schaible grow in design authority, to become one of the most dynamic and interesting collaborations in New York. Both are from the western United States—one from Texas and the other from Colorado; both attended the Parsons School of Design before entering into partnership in 1970. Long known for their suave treatment of commercial space, they have, in recent years, shifted their focus to residential work. They celebrate, rather than deny, the machine-made world and have brought challenging industrial elements to their interiors, as the apartments of these two designers show. *See page 54.*



Bray Schaible

**Actor's Hawaiian Retreat**

In creating the ideal retreat for himself, entertainer Jim Nabors gained a considerable head start when he chose a location perhaps unsurpassed in the world: a site on Hawaii's Diamond Head so close to the ocean that waves occasionally wash their white foam onto the lawn. It is a fine place indeed for Mr. Nabors to erase the distinction between indoors and outdoors and to relax from a busy career. It is also a place well suited to his collection of Moroccan brass and furniture. Los Angeles designer Reginald Adams explains, "I found I needed to adjust to the slower pace of the islands when conducting business or waiting for things to arrive." That challenge is part of Hawaii's charm. *See page 60.*



Adams



Miss Merman

**Architectural Digest Visits: Ethel Merman**

Ethel Merman is, without a doubt, one of America's most memorable personalities. This has been captured in her New York home by Carleton Varney. Miss Merman's presence—and her voice—have ensured the success of shows for almost forty years. Her rise to stardom was characteristically bold and direct. An unknown singer who had graduated from high school in Long Island City just the year before, she nearly caused a riot in the theater on opening night when she sang "I Got Rhythm" in George and Ira Gershwin's *Girl Crazy*. During the intermission, George Gershwin climbed the three flights to the new star's dressing room and told her, "Don't ever let anyone give you a singing lesson." That advice defines Miss Merman's style at work and at home—robust, forceful and totally natural. *See page 72.*



Booth

**Architecture: Laurence Booth**

"Keeping our creativity new and fresh is the key to our architectural practice," says Laurence Booth, whose firm, Booth, Nagle & Hartray, is one of the most varied and vital in Chicago. "Houses are satisfying because every room is different—unlike the repetitive spaces in a standard office building, for example." Mr. Booth's projects at the moment include considerably more than houses. He has just finished a renovation and a new building for the Museum of Contemporary Art in Chicago and is about to start work on installation of an organ in Orchestra Hall, home of the Chicago Symphony. The project may expand into a remodeling of the auditorium. The locales of the firm's projects are varied too, as in their American Embassy housing in Zaire. *See page 78.*

*continued on page 18*

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*continued from page 14*

**Background for Art and Music**


Randy Green

Dwork Maguire

It used to be relatively rare for American corporations to concern themselves very much about standards of design. We're happy to say that this is changing, and as much credit can be given to Robert Sarnoff as to any other single person in or out of the design profession. As board chairman of RCA, he changed the company's graphics, logo and corporate offices and acquired for RCA one of the nation's best corporate art collections. Jim Maguire did much of the design work while he was with the firm of Ford and Earle. Since then, Mr. Sarnoff married opera singer Anna Moffo, and Mr. Maguire spent a year in Europe. On the latter's return, he and Melvin Dwork completed an apartment for Mr. Sarnoff and Miss Moffo. *See page 86.*

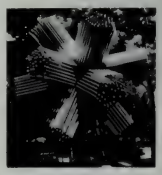
**Scale and Modern Comfort**


Russell Mac Masters

Hutchinson

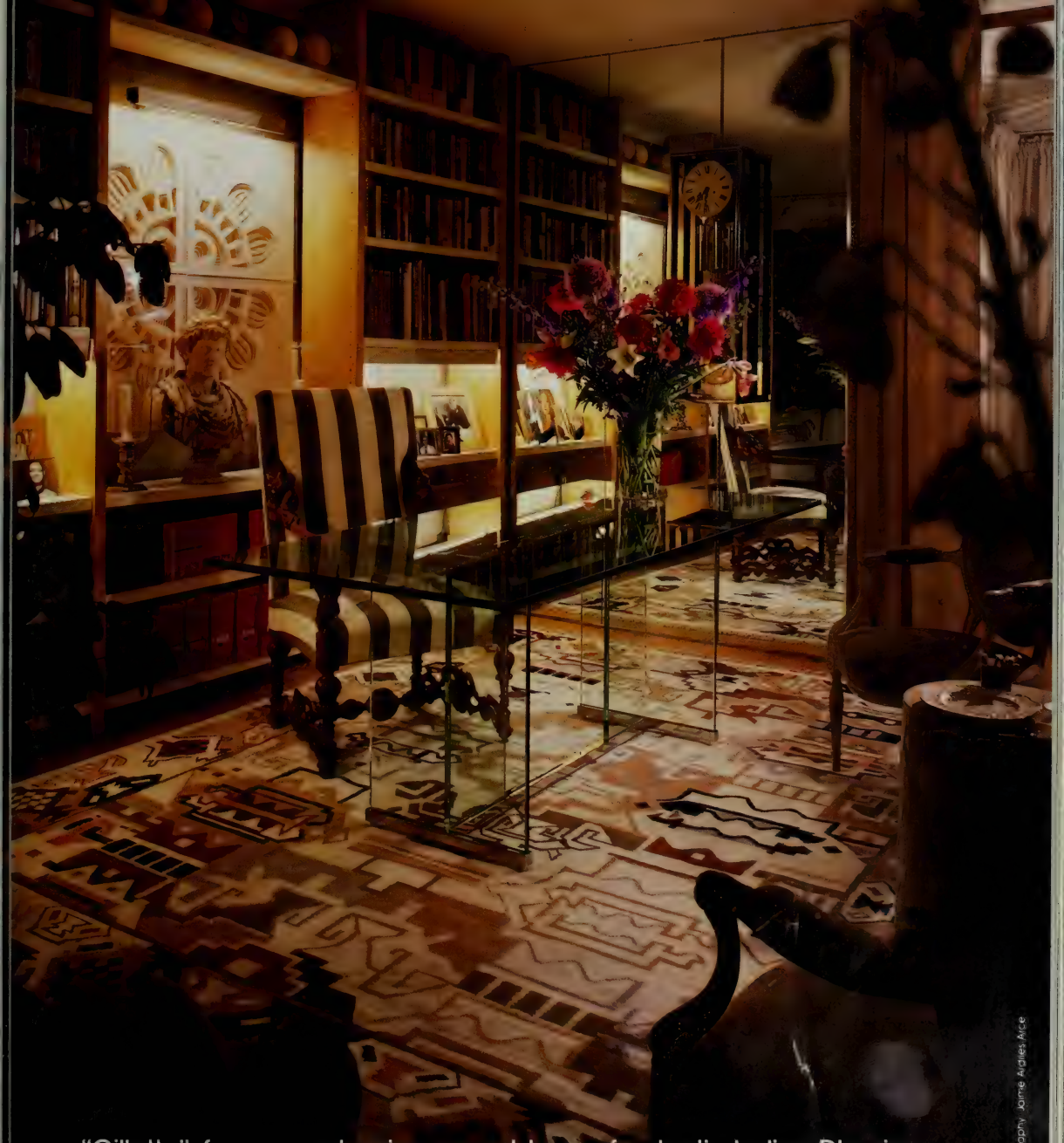
We have known Robert Hutchinson for a long time and have admired him as one of the talented interior designers of San Francisco, a city with a surprising number of good designers for its size. His favorite way of approaching a design is to sculpt the walls, ceilings and furniture with his own hands, often out of concrete: "I like not only to fill the space, but to create the space itself—fantasy places that are great big artworks." His award-winning Wilkes Bashford store in San Francisco is his best-known project. Since the apartment shown in this issue is only a temporary home, Mr. Hutchinson confined himself to "sculpting" the furniture. The dining table, of subtly grained redwood, reveals his fine design sense and his energy and craftsmanship. *See page 106.*

**The Collectors: Garden of Art**



In our feature called "The Collectors," it is our practice to show an outstanding art or antiques collection in a fine interior. The unusual contemporary art collection of Don Bartolomé March, however, is set in an outstanding *exterior*. Don Bartolomé has, without question, the finest contemporary sculpture garden in Europe. The

*continued on page 22*



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**Warner Wallcoverings**


*continued from page 18*

unique array of art shares the garden with no less than seventeen types of bougainvillea. Landscape architect Russell Page, who created the garden, enumerated some of the forms this colorful profusion takes: "Some types grow to thirty feet and hang down in loose garlands of color, some are clipped into bushes of different sizes and still others are pegged down as ground cover." *See page 110.*

**Reinterpretations**

Francisco Kripacz is based in Toronto, but his career and natural curiosity often take him to New York, Seattle, Paris or still more exotic places, including Venezuela. As an interior designer and consultant for Arthur Erickson, much of his work is conceived to complement the Canadian architect's exciting and poetic structures. Lately this has taken him even farther afield, to work on Mr. Erickson's projects in Saudi Arabia and Kuwait. With such a schedule, it is only logical that he has chosen one of North America's quietest places, Fire Island, for a retreat. "There are few places that have successfully banned automobiles," he explains. "As soon as I arrive, all I hear are the sounds of birds, wind and ocean." *See page 118.*



Kripacz

**An American Embassy**

When Ambassador Arthur Hartman and his wife, Donna, were appointed to Paris two years ago, they brought a cheerful relaxed style of living and entertaining that has enlivened diplomatic life in France. Mrs. Hartman, particularly, has made the palatial ambassador's residence a distinguished home filled with some of the best of American art. We visited Mrs. Hartman one day recently with our Paris photographer, Pascal Hinous, and she recounted her adventures in borrowing fine paintings and sculptures from museums all over the United States. An unexpected pleasure was getting lost in a "rush hour of the diplomats," during which we rode up and down in the bird cage elevator and saw the immense kitchen with its huge copper cooking pots. *See page 130.* □



Ambassador and Mrs. Hartman



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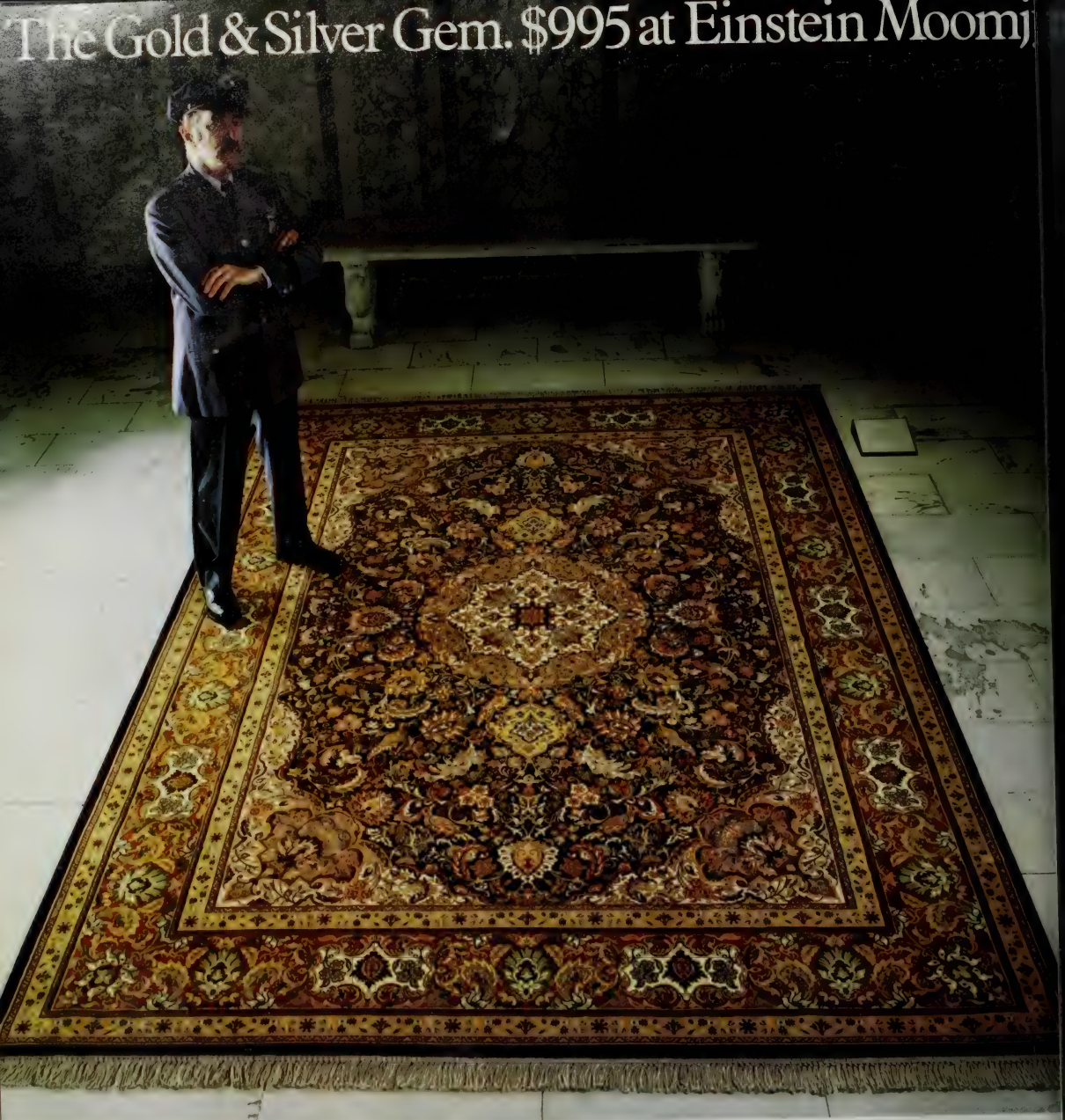
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Drawing by E.B. Kirshner

# RUSSELL LYNES OBSERVES

## Architecture as Photography

ONE OF THE OBVIOUS HAZARDS of an architectural exhibition such as "Transformations in Modern Architecture," which originated at the Museum of Modern Art in New York a few months ago and is continuing on the road, is that the photographers often come off as more interesting artists than the architects. If that does not seem like a fair statement, let me put it another way: Buildings thus seen are only as interesting as photographers make them, and many of them, one suspects, are not nearly as interesting in fact as in photo. Architecture on sensitized paper is only skin-deep, so in fact, "Transformations" is a photography show, not an architectural exhibition.

### Two Decades of Ideas Pictured

In very few of the buildings (there are about four hundred of them) that are pictured in the exhibition does one see photographs of what goes on within the external skin. In other words this is a "skin show," and its seductions, such as they are, are titillating but unreal. Of all the arts, architecture is the one that lends itself least to being judged out of its context and from the outside. To judge a building, one must get into it, or failing that, be shown—somehow—what is behind its outer walls.

That is not to say that "Transformations" is not an interesting and revealing exhibition. It is extremely interesting. It is not intended to display the "best" architecture of the last two decades; in the words of Arthur Drexler, the director of the museum's Department of Architecture and Design, the exhibition illustrates "that the history of modern architecture during the last two decades involves ideas first propounded thirty or forty years ago."

### The Surface of Reality

This exhibition, then, is in a sense a postscript to another, a very revealing one, that took place at the museum in 1932, or forty-seven years ago. It was the museum's first architectural show; indeed, at that time no other museum in America had an architectural department. The show was called "Modern Architecture, International Exhibition" and it was the crusade and brainchild of Alfred H. Barr, Jr., Henry-Russell Hitchcock, and Philip Johnson, who was not yet an architect. It was this exhibition that gave the International Style its name. It is difficult today to summon up the anger and spite which the exhibition evoked. It seemed to be a denial of everything the noble art of architecture stood for. It was anti-Christ to the Beaux-Arts religion, a religion to which the faithful had flocked for so long.

To some, "modern" architecture seemed excessively doctrinaire in its pronouncements, so overburdened with theory and intellectual justification, if so spare in everything else. Its slogans were too pat: "Less is more." "The machine for modern living." "Form follows function." It seemed anti-human, though the doctrine was loaded with generalizations about social reform. It was also anti-style, because style was identified with the eclecticism of the Beaux-Arts and was considered by the new mentors, Gropius, Mies van der Rohe, Oud and Le Corbusier, as a dirty word. But if we mistrusted the doctrine, we were fascinated by the spare elegance and inventiveness of the buildings. Their unconventionality and their promise of new life did, indeed, hold our attention.



Robert Tim Hursley

A photograph of the Renaissance Center reflects structural architecture.

If the social doctrines seem to have been swamped by experience, the structural and, yes, "stylistic" ideas of the old masters of modern architecture dominate the buildings of the current exhibition. Here are the International Style trademarks. Here are the long horizontal stripes of Gropius, pulled out to what seems a mile. Here are his and Mies's glass wall, turned into vertical reflecting pools in which the occupants swim behind undulating towers of glass. Here is Le Corbusier's "brutalism," contorted into a newer, more accusing kind of public hair shirt in the Hayward Gallery in London and in Paul Rudolph's Art and Architecture Building at Yale. Here is what used to be the "skin and bones" of Mies's severe and refined

*continued on page 32*




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*continued from page 28*

building, now all skin and no bones, buildings that seem to exist only as reflections of the sky or of other buildings, that glisten with the sun, and whose surfaces move with the passing clouds—the photographer's dream.

**The Photographer as Architect**

That is not all, of course. There are buildings that look as though their architects had used the catalogue of another Museum of Modern Art exhibition, in 1964, "Architecture without Architects," by Bernard Rudofsky, as their textbook. These are buildings put together of units, like towns of single-room dwellings piled on hillsides. The result is a kind of instant vernacular suitable to an exhibition of photographs, for the buildings have much of the accidental quality often associated with tourists' snapshots and candid photographs.



Sculptural architecture is evident in photograph of TAO Earth House.

If there are what seem to be caricatures of architecture in the exhibition, they are not the fault of the photographers. They have done their best with what they had to work with. If there are buildings that look better than they are, it is most assuredly the photographer's art that has made them so. Photographers have taken the place of the old-fashioned renderers who used pencil and brush and watercolor to create illusions of glorious buildings in beautiful surroundings, from architects' rough sketches. I had the uneasy feeling that many of the buildings were designed more with an eye to how well they could be photographed than to how they would look to the naked eye—that it was illusion that mattered, not structure. Cosmetic architecture, you might call it, in which all that matters is the skin and its artificial blushes. □

A New Englander graduated from Yale University, Mr. Lynes now lives in New York City and weekends in the Berkshires. He is the author of nine books and was formerly managing editor of *Harper's*.



# Sherle Wagner searched for the future

Ever a man to become restive with the ordinary, Sherle Wagner has broken with the past, and created his own shapes in a daring collection of bathroom fixtures and hardware for use throughout the home. It is not too much to say that taken on their own, they are an homage to modern art. That they also function is further evidence that there are indeed works of art that work.

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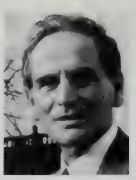


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**Moonfish**, 1975; bronze; 9 inches

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# DESIGN DIALOGUE

**An Interview with Pierre Cardin**
By Susan Heller Anderson

"I'M A CREATOR," says Pierre Cardin, a tense impatient man who likes to wear a conservative navy blazer and gray flannels. "I must create new things nonstop. Other people play golf, ski, go to casinos. This bores me profoundly. To relax, I prefer to occupy myself with designing furniture and my other projects."

It is not surprising that Pierre Cardin, who has designed everything from airplanes to men's clothing, began designing furniture slightly more than a year ago. More unexpected, perhaps, is his recent venture into the world of food: the opening of the first Maxim's Boutique in Paris. Now M. Cardin is opening a large showroom on the rue de Rivoli, with some sixty separate shops.

The indefatigable M. Cardin might be described as a one-man design industry—an industry that includes theater, bicycles, wallpaper, chocolates, plates and glassware, cigarette lighters and espresso machines, as well as clothes for men, women and children. Today, in fact, he oversees an empire of 150 products made in 300 factories and sold in some 40 countries, including the Soviet Union. An estimated 65,000 people work to keep up with the demand for his designs. The end is nowhere in sight.

"I've always wanted to design furniture," he says. Evolution, as his gallery of fine furniture is called, includes his own designs as well as those of Maria Pergay, Serge Manzon, and Christian Adam. Evolution is located on the elegant rue du Faubourg Saint-Honoré. At Evolution M. Cardin shows what he calls his "haute couture furniture." In executing his designs, he favors lacquer, chrome and fine woods. Black predominates, but is often lightened with a dramatic slice of color. The furniture has the sharp-edged look of Art Déco and some of its forms as well.

**Inspired by Architecture**

"This furniture represents the prototypes. They're like sculptures done in limited series," says Pierre Cardin. "I like form and materials." He denies any Art Déco influence in his work. "I'm influenced by ultramodern architecture, not by eras. I don't emulate the era of Maxim's, for example." Nevertheless, he himself collects Art Nouveau and Art Déco, and many pieces from his fine private collection—including several rare items by Majorelle—are used for display purposes in the Maxim's boutique and also in the Faubourg Saint-Honoré. Cardin, who is French but was born near Venice, is inspired by his native Italy. "I have an architectural culture. In a way you need that to inspire you to work."

He also draws inspiration from his travels. For example, in the fall of 1978 the Chinese government invited him

*continued on page 38*

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*continued from page 36*

for a ten-day tour, during which he examined China's production of fabrics, clothing, shoes and beauty products. "I was enormously impressed by their meticulous work and by the seriousness and earnestness of the Chinese themselves." The impression was obvious in Cardin's haute couture collection last spring, which featured flamboyantly upturned "pagoda shoulders."

Meanwhile, in France he concentrates his protean energies on expanding the Maxim's boutiques—they are planned for Tokyo and New York—and on his interior design showroom. He describes the famous restaurant as "a way of life—*la fête*." It appears that *la fête* will be nonstop, because Cardin has already redesigned Maxim's trademark, an Art Nouveau *M*, for a series of plates,



*Le Champignon*, or "the mushroom," is the name given by designer Pierre Cardin to one of his sculptured chairs in his furniture collection.

glasses, elegant flatware, and even a new perfume. In keeping with the image of festive elegance, he has also designed a line of evening wear for men.

### A Way of Life

His plan for a complete interior design showroom for professionals only is unique in France. "Strangely, nothing like it exists here. You have to go to one place for curtains, to the south of France for upholstery. It's ridiculous." Pierre Cardin will change all that. "I'll design carpets, towels, shades, upholstery, fabrics, the lot. And furniture, of course. It will be a total environment. Now you'll be able to have a complete home by Pierre Cardin."

He regards himself as a designer for all mediums. "I can't be uniquely in fashion. When you go out, you're living among architecture and furniture. You must think of the environment of life." For him, the environment of life is wherever he happens to be. "I work easily, with joy and enthusiasm. I'm a realist. I'm not an intellectual who needs to be alone at the seashore." This ability to become involved in any setting helps him maintain a continually fresh vision. For Pierre Cardin, his work represents *la fête*. "When you're successful, you make choices. You can't do everything. I work. For me that is a divertissement." □

# "HOW I BOUGHT A VOLVO WAGON AND LOST 1,000 POUNDS OF UGLY FAT."

*By Pat Fellman, as told to Volvo.*

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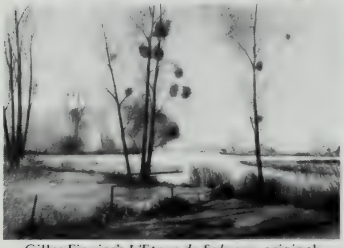


*"Before, I used to have to wrestle with a beached whale. No wonder I felt tired all the time."*



*"This is me after losing half a ton. I feel like a new woman."*

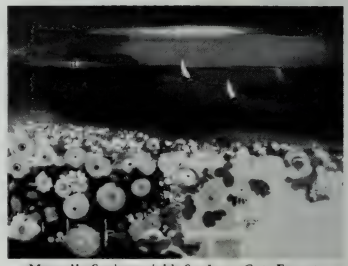
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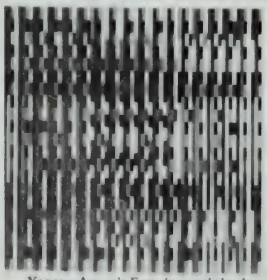
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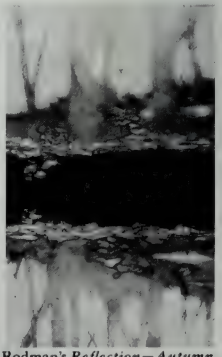
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# COLLECTOR'S CLOSE-UP

**Focus for the Connoisseur—**
**A detailed description of notable art and antiques selected from the interiors featured in this issue.**



POLE SCREENS were popular with the English and the Americans, especially the latter, from the mid-seventeenth century until the end of the eighteenth century. Each of these small screens or shields of tapestry, embroidery or wood was set on a shaft resting on a tripod base beside a hearth. Light and mobile, the screens, with their ornamental pictorial surfaces, could be adjusted up or down according to individual needs, to protect the face from the heat of a fire. *See page 49.*



THE MANY TALENTS of Koloman ("Kolo") Moser (1868–1918) found expression in paintings such as this, as well as in mosaics, graphics, and designs for stained glass, theater costumes and even kitchen utensils. Moser was also adept at organizing his friends—important Austrian Art Nouveau artists, including Klimt, Kokoschka, Josef Hoffmann and Otto Wagner—into creative groups. These groups advocated a unity of fine arts and crafts through quality design and emphasized a return to the high craftsmanship that was being eroded by the Industrial Revolution. *See page 82.*



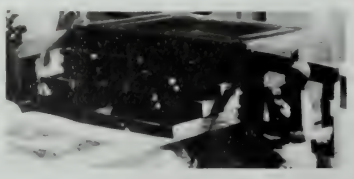
SUBTLY SHAPED and carved, this antique jade scepter, or *ju-i*, was an emblem of leadership and authority in imperial China. Its shape derives from a fungus form that is a Taoist image of longevity; the meaning of this shape in Chinese art is "as you wish." A material used by the ancients as well as the moderns, jade is very difficult to carve—especially with tools made of bamboo. *See page 87.*



TRUE TO the ideals of the Bauhaus, where he studied from 1927 to 1929, Max Bill believes in a synthesis of all the arts. He emphasizes the inherent beauty of materials and well-calculated proportions, as these sculptures—of marble and granite respectively—show. In addition to pursuing a successful architectural practice in both Switzerland and Germany, the Swiss-born architect/painter/sculptor has created graphics and theater designs and has taught Bauhaus precepts. *See pages 90 and 115.*



THIS SMALL nineteenth-century Korean table is a classic example of the elegant simplicity and purity of line found in early furniture forms from Korea, China and Japan; all three have utilized the natural qualities—grain and color—of both native and imported woods to enhance the beauty of their designs. In this piece, gracefully curved legs support a series of small drawers contained in the body, and a scrolled top with bracket ends. *See page 92.*



CABINETS like this little antique médaillier were designed to contain and display coins or medals made of precious metals, which were struck with effigies and/or inscriptions. Such coin/medal cabinets were composed of a series of shallow drawers or trays, often fitted with indentations for the pieces and lined in a soft protective fabric. The whole was enclosed by doors, which were usually elaborately carved and decorated. The collecting of medals dates from Roman times; later, ruling monarchs commissioned elaborately ornamented pieces. *See page 99.*



THE LIBERATION of ceramic sculpture in modern times from noble craft to vigorous art form has been greatly influenced by Peter Voulkos, who has stimulated a dynamic experimental ceramics movement in California. The characteristics of Voulkos's work include original abstract designs, large scale, and inventive glazes. His immense twisting cylinders of clay resemble, in a three-dimensional manner, the Abstract Expressionist paintings of Jackson Pollock and Franz Kline. *See page 107.*



WARSAW-BORN sculptor Elie Nadelman (1885–1946) achieved his greatest success in New York, where his simple reductivist art attracted the patronage of collectors such as Helena Rubinstein and the curators of the Museum of Modern Art. His move to New York from Paris, in 1917, coincided with the development of his unique style of figuration, which pares down the human silhouette to a series of sophisticated curves and elegant lines. Nadelman began his career sculpting in the style of Rodin; in Paris, after 1906, his semi-Cubist figures revealed the influence of Picasso and Matisse. *See page 132.*□

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# The Charm of the Berkshires

## *In the Traditional New England Manner*

PHOTOGRAPHY BY EDGAR DE EVIA



IT IS ONE OF THOSE handsome old stone houses so characteristic of New England and of the area of the Berkshires in general. The owners came to this part of the country in order to be near their daughter's school, and it was a stroke of good fortune that they found a house that so pleased them.

There is, indeed, much to be pleased about. The main house—a massive cube of gray granite fieldstone—together with a carriage house and connecting wing, stands on high ground with a view of working farm fields, orchards and rambling country stone fences. Thirty yards down a gentle slope is an antique water mill, now used occasionally as a summer party pavilion, and a brook rolls past en route to the Housatonic River. All about are towering trees, great clusters of rhododendrons and azaleas and aprons of perennial flower beds. In the far distance are the Berkshire foothills.

A search through town records raises almost as many questions about the origins of the house as it resolves, but it appears that the first structure on the property was the mill, constructed in the 1820s. The town was in the throes of a mining boom—this part of the country held some of the finest iron ore beds then

OPPOSITE: In the verdant landscape of the Berkshires, a stony brook runs past a picturesque home built in 1827 as the residence of a local miller. The wing at left, completed in 1930, links main house and carriage house. ABOVE: The Colonial-style Living Room—originally the front parlor of the old stone house—is warmed by colorful floral chintz from Greeff, a primitive ancestral portrait over the mantel and a contemporary portrait by Nancy Ellen Craig.



known—and the mill's original business was to cut up chestnut logs for the town's blast furnaces. The house was built two or three years later, probably as a home for Eber Peters, the young mill operator, who also worked the surrounding three hundred acres of rich farmland.

From the start the house was something of a landmark in town. Though stone was a commonplace material, it was not the conventional choice for houses. Crisp white clapboard with Greek Revival details copied from one of the many carpenter's pattern books was currently favored by virtually everyone who could afford to be fashionable. Peters, however, knew a good thing when he saw it. The new Episcopal church in town had just been completed, using stone quarried in the area, and it was widely admired. Why not build a house of these local stones, as well?

Peters was apparently his own architect, an undertaking not unusual in those times of self-sufficiency. He had a fine understanding of masonry—stones beautifully fitted for color and shape, walls battered ever so slightly for maximum strength. The exterior trim is also notable for its quality, though of a simple forthright style: an unadorned wooden portico, a plain but handsome front door, matched and balanced twelve-on-twelve windows, well-proportioned cornices and moldings.

The interior plans were also classically direct. A central hallway led from the front door to a staircase,

ABOVE: The Dining Room gleams with a highly polished mahogany Queen Anne–style dining table set with lustrous candelabra, Doulton's Royal Crown Derby porcelain and Cartier wine glasses. Small Staffordshire figures by John Walton are among the ornaments that line the simplified mantel. OPPOSITE: The sitting area of the Master Bedroom is abloom with Stroheim & Romann upholstery fabric, a Savonnerie-pattern rug, and an antique pole screen near the fireplace. Dark wood tones of the Queen Anne–style highboy and tea table and the antique cradle reinforce the traditional mood. A talented member of the owner's family painted the portrait over the mantel.











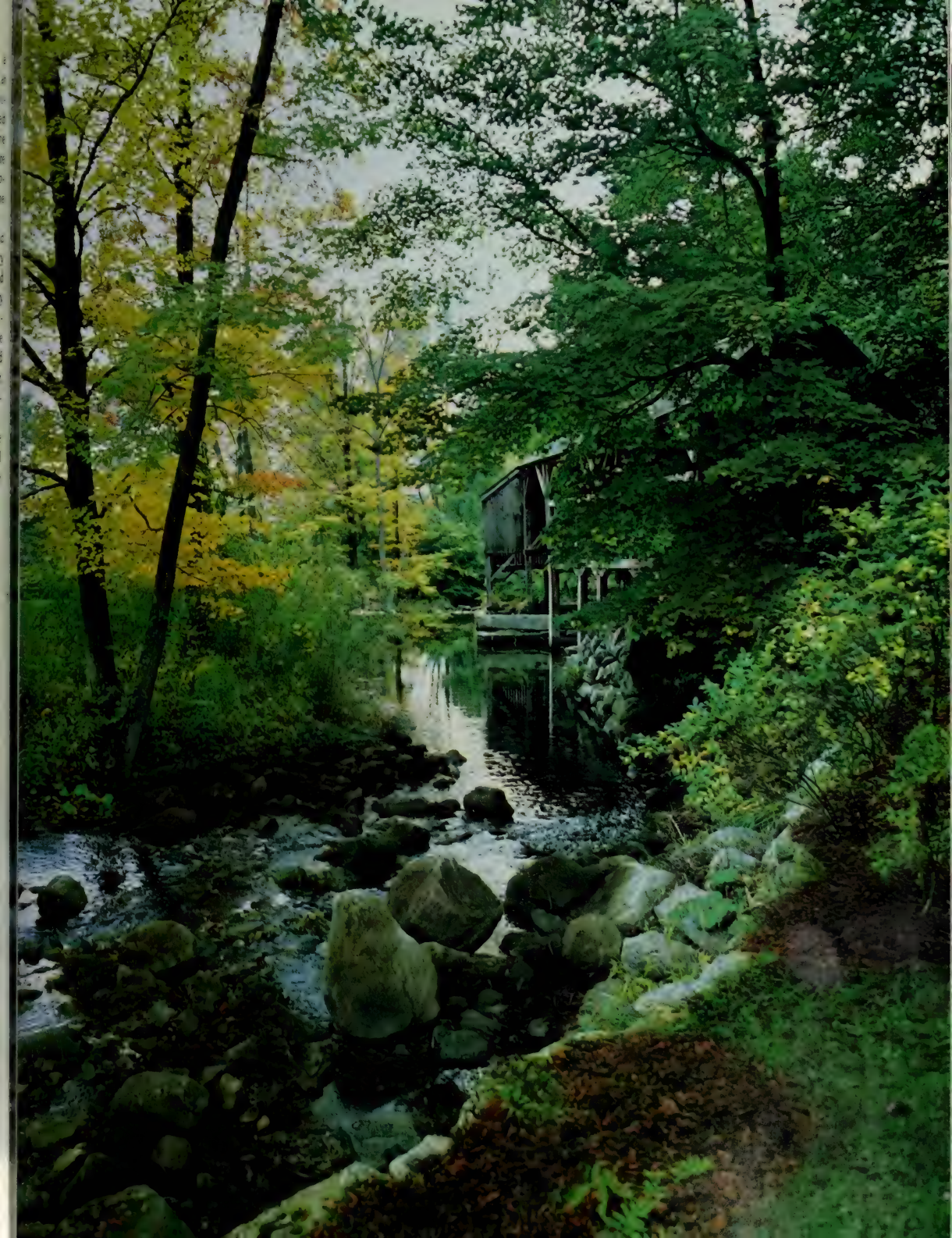
with two parlors in the front, a dining room and winter kitchen at the back. An attached wooden structure behind the rear wall contained other utility rooms, including the summer kitchen, where meals were prepared in warmer months. Upstairs in the main house were the family sleeping quarters.

Remarkably, the house remained in the Peters family for some ninety years, with little or no change beyond the growth of the two massive honey locusts, towering more than a hundred feet over the north side of the house today. The mill, too, continued to operate into the twentieth century, having expanded its services to include making shingles and cider.

Though the original Peters place was home to artisan-farmers and doubtless to furnishings of a more simple character, the present collection of more formal eighteenth- and nineteenth-century American and English furniture looks thoroughly at home with its surroundings. This is perhaps because the furnishings are so much a personal statement of the owners' taste. No interior decorator was consulted. Much of the furniture comes from previous homes, as do many of the collections—fine English porcelain and an abundance of handsome American and English silver. Arranged on sideboards and tables throughout the house, they add a special luster to softly lit rooms at night. Flower arrangements, assembled from the fresh bloom of the gardens in summer and the dried grasses of the woods and meadows in fall, are another sign that the old life continues—and very well indeed—in the old stone house. The miller and the architect would be pleased to see that their well-loved home is again in attentive and caring hands. □

—*Wendy Murphy*

PRECEDING PAGES: Twin Hepplewhite tester beds, with canopies of the same flower-strewn Stroheim & Romann fabric that brightens windows and chaise longue, extend the bowerlike effect of the Master Bedroom. ABOVE LEFT: A small wooden bridge traverses the brook that once powered a nearby mill. LEFT AND OPPOSITE: The mill, inside and out, is an enchanting relic of a bygone era.




Bray Apartment



# Two Interiors/One Style

## *New York Design Partners Reflect a Contemporary View*

INTERIOR DESIGN BY ROBERT BRAY AND MICHAEL SCHAIBLE
PHOTOGRAPHY BY JAIME ARDILES-ARCE

IN SEARCH OF new directions and interesting effects, a number of contemporary interior designers have been using décor closely allied to the industrial world in which we live. Consequently, familiar objects are turning up and being put to uses for which they were not intended, in many a contemporary apartment: gymnasium lockers, mover's pads, subway gratings, glass bricks and hospital sinks. There seems to be little, in fact, that *cannot* be put to use by imaginative contemporary interior designers. And this imaginative use of found objects does add a welcome dimension of freedom to the practice of design today.

Many of these new directions and interesting effects can be found in the work of Bray-Schaible, one of America's foward-looking young design partnerships. The team has, over the past two or three years, become known for the sobriety and the high level of elegance in their well-mannered interiors. The two designers manage to employ an extensive vocabulary of industrial items that at one time would have been considered most unorthodox in residential interiors: swinging restaurant doors, aluminum tambour shades, tables made from restaurant pedestals, tread plate, Colorlith, theatrical spots, factory shelving, concrete accessories and charcoal gray "contract" carpeting. All of this material is edited from the world of industry with a sharp eye for the quality of design, as well as for its utility.

In today's world of declining craftsmanship, these products of the machine make convincing advances over their more traditional domestic counterparts. As a matter of fact, they are often far less shocking design elements than certain more traditional ones: red-lacquered Louis XV armchairs upholstered in English floral chintz, rock crystal chandeliers dangling from exposed ceiling support beams, and similar aberrations that all too frequently are found in many of today's interiors.

Sitting in his spare and serene downtown Manhattan loft apartment—furnished with black channel-quilted mattresses on industrial carpet-covered platforms, with office files as nightstands, and restaurant pedestal tables, Michael Schaible emphatically says that he no longer wants to discuss High-Tech. "I'm so sick of the term." The term, of course, does sound a note of faddishness, and encompasses everything from the unwieldy coupling of industrial materials with Renaissance scale of Milanese contemporary to the raucous beat of French *polychromes-tech*. But for Mr. Schaible it is the ironclad composure, the assured elegance and functionalism of the best product design, that constitute its appeal to himself as designer.

"I like space to be pared down. I have very few things, and those I keep in the bookcase. I take them out and then put them back. I'm not interested in paintings and artworks.

Industrial materials imaginatively used contribute a functional aesthetic to the Manhattan apartments of designers Robert Bray and Michael Schaible. LEFT: In Robert Bray's Studio—a multilevel and multipurpose environment—industrial carpeting minimizes the need for furniture. Bruno Ameda's framelike sculpture atop a laboratory table, and Brown Jordan beach chairs near the windows, add transparency and lightness.



I love shiny white walls and the way the street lights throw fantastic shadows on them." He also likes the quality of wood of the stripped window frames and old folding porch chairs, which, with a potted fan palm, soften and give color relief to the interior. His apartment is open, welcoming, an ideal place to do the entertaining he so much enjoys. The ample space has the cheerful polish of the designer's thoroughly modern, solidly based approach to technology and its many products.

Where Michael Schaible's apartment turns inward, oriented to the social pleasures of the home, Robert Bray's studio is totally oriented to the outside—the spectacular view, the sun, the ideas in the wind. But the basic vocabulary is the same: carpeted platforms, a cantilevered table, white walls, a large plant, beach chairs. There are almost no objects and the windows are bare.

"Socially I'm very active and involved with other people—but not here at home. I think of this space as extremely personal—a hideout—like the tree house I had as a boy in Texas. I love beautiful things, but I don't develop attachments. For instance, I don't even have a bookshelf, and I read like a fiend. But when I read something, I always think of some friend I'd like to pass the book on to. The same with objects. I give them away. That's my way of keeping things going and acquiring new material at the same time."

Indeed, new materials represent one key to Bray-Schaible's work. But that work avoids any easy taste for

ABOVE: A suede-upholstered Le Corbusier armchair and a mattress wrapped in channel-quilted canvas comprise the simplified seating/sleeping arrangement in Mr. Bray's Studio. Indicative of the décor's flexibility is a Randy Green photograph placed casually against a wall. OPPOSITE: In Michael Schaible's versatile Living/Dining Room, the back of a steel bookcase functions as a space divider and banquette backrest. Specifically designed adjustable lighting introduces linear accents, reinforced by vertical blinds from Levolor Lorentzen.


Schaible Apartment



novelty. The two men have a keen awareness that many utilitarian objects and materials have the highest quality of design. They feel that choosing them over more established interior design materials is a step forward in excellence. Tread plate, Formica and enamelized steel may not be the most dazzling inventions ever, but they have honest and beautiful surfaces of undeniable elegance.

Bray-Schaible interiors—for all the drama of their unrelenting straight lines and flat surfaces and abrupt black/white contrasts—never suggest austerity. They are, with their mixture of elements and their straightforward look, always animated and exciting and remarkably stylish. □

—*John Loring*

ABOVE: Entertaining is improvisational in Mr. Schaible's Living/Dining Room, where shiny porcelain-topped restaurant pedestal tables can be placed in any part of the room for dinner parties. Softly illuminating the tablesetting are a pair of hurricane lamps, transformed from industrial battery jars. OPPOSITE: Radius-cornered mirrors brighten the windowless Bedroom, adding light, sparkle and a reflection of the Living/Dining Room window. A carpeted platform elevates the bed, which appears to float amid bouquets of lilies—real, reflected and shadowy.







"When I first walked into the house, I felt the fantasy of a tropical isle not unlike that of a Rousseau painting," says Reginald Adams, of the residence he designed for Jim Nabors on Diamond Head, in Hawaii. A Living Room mural painted by Josef Baier expresses this response, while handpainted pillows, a Morocco-inspired rug and small *faux*-tortoiseshell lacquered tables from J. Robert Scott extend the natural atmosphere.

# Actor's Hawaiian Retreat

## *A Tranquil Home in the Islands for Jim Nabors*

INTERIOR DESIGN BY REGINALD ADAMS, ISID
PHOTOGRAPHY BY RUSSELL MACMASTERS

"I SEE A HOUSE most clearly the first few minutes I'm in it, before my logic and reason take over," says Los Angeles interior designer Reginald Adams, who recently completed a residence on Diamond Head in Hawaii for actor Jim Nabors.

Perched on a lookout, the house is tropical, with deep overhangs and walls that slide open to the sun and soft air. Mr. Nabors turns in the swivel boat chair and says, "It is truly an indoor and outdoor house. By that I mean I don't ever have the feeling of going from the outside, here on the deck, to the indoors. Everything is open, and that's what I love." From every part of the house there is always the sound of the ocean, sometimes slapping gently against the lava stone steps, at other times crashing over the wall to send long fingers of white foam across the lawn. Every afternoon the winds come up, and the leaves of the coconut palms dance in the warm air fragrant with ginger and plumeria. To be sure, all these natural elements call to mind the magic of the tropics.

The sounds and colors and fragrances came together for Mr. Adams at the beginning. Surely the location in Hawaii had a great deal to do with it. The house is a mixture of objects and attitudes that nonetheless maintains a rational order. Campaign chairs are inlaid with mother-of-pearl; there is the richness of burgundy against white tile; straw shades cast vertical shadows across morocco leather hassocks; several *faux*-tortoiseshell tables are surrounded by seating covered in primitive and sturdy cotton.

The Nabors house has a level of sophistication and an air of polish that are far from informal. For Mr. Adams there is a great deal more to island design than canvas chairs. "I like canvas here on the deck, but it doesn't have to go on and on, simply because we're at the beach." It is the same point of view that led him to place an Italian statue where a plumeria tree drops its white and yellow blossoms; to set a Ming Dynasty vase within the same space as straw baskets holding orchids from the garden; and to put antique brass out in the blazing tropical sun.

The designer, however, has great concern for practicality and function: teak floors, a deck laid with ceramic tile, shutters that close against tropical gales and bamboo shades that rise and fall with the sun. "The house has come together so well that I don't have to think about anything except enjoying it," says Mr. Nabors. "There is nothing that interferes, or that I feel is lacking. I come here every chance I get—sometimes for just a couple of days and at other times for weeks. When I arrive from the mainland, I like to come right out on the deck. Here time has a way of dissolving, and I really feel that I

"There is nothing that interferes, or that I feel is lacking."
— *Jim Nabors*

am almost part of another world."

"There is, of course, a great deal of natural beauty, and that is one of the reasons why Jim is here," says the designer. "I used all these natural elements in the design." The choice of background color for the rooms came about shortly after Reginald Adams arrived for the first time. "Late one morning I was on the deck looking out at the view, and suddenly I knew that the color of the rooms should be that of the sky—the Hawaiian sky at midday. I might add it was a difficult color to duplicate." With his background in art and painting, he helped create a mural with the painter Josef Baier. The tropical scene is almost trompe l'oeil, for cranes and trees and orchids, placed behind a cotton-upholstered banquette, seem absolutely real. In fact the painting even extends beyond the canvas, onto the wall. "When Josef first installed the painting, I felt it ended too abruptly. I didn't see any reason not to have it continue."

The designer's work draws upon nature, as well as including stylized objects made by man. "I hope they







OPPOSITE: A Peruvian vessel, a Moroccan tray-top table and an archaic Chinese vase add handcrafted beauty to a Living Room ensemble punctuated by a geometric mirror and cantilevered console from J. Robert Scott. In the background, portieres frame the lanai, which opens to the lush garden. ABOVE: On the Deck adjacent to the living room, wicker shell chairs from Casa Bella and wooden swivel chairs create a comfortable vantage point for contemplating the ocean's ebb and flow. LEFT: Garden orchids brighten a lively tablesetting in the Dining Room.



ABOVE: An antique iron and brass daybed, accented by batik-wrapped pillows, dominates a Guest Bedroom. Nearby stands an Islamic mother-of-pearl intarsia armchair with arms that terminate in heads of small fantasy creatures. Palms—indoors and out—evoke the tropical context. RIGHT: Patterned fabrics from Brunschwig & Fils, and Morocco-inspired rugs, and an overhead fan introduce refreshing coolness in the Master Bedroom, where modern and antique appointments coexist in harmony. OPPOSITE: A Casa Bella umbrella shades a poolside veranda so close to the ocean that, at high tide, water splashes against the iron fence and its rugged lava-rock posts.



are in harmony with natural things, but not necessarily in the usual way. I think the grouping of different styles creates excitement and vibrancy. Design is all very well in itself, but the real significance comes down to how the house is to be used." Mr. Nabors explains, "It's a perfect size for being here alone, or for entertaining. We start with cocktails down there," he says, indicating the koa wood cabana. "Then we're back in the dining room for dinner, with a view of the volcano and the ocean. Afterwards we come out here for drinks. The deck reminds me of an old-fashioned veranda. Candles and stars give all the light we need."

From Mr. Nabors's house in Bel-Air the designer chose table linens, silver, china and crystal. "However, I had the furniture made and assembled on the mainland and then shipped over. It took a day and a half for the installation." Little was done to the outside. "We really only tiled the pool and deck. When the workmen were first starting, Jim suggested that instead of tile, we put in the same lava rock being used to build a wall. The workmen put a few pieces around the edge of the pool, but the look seemed to both of us much too contrived. We wanted a somewhat cleaner and more flowing line."

Using few ordinary or usual solutions, the designer has created a fresh and exuberant space—inspired by the magic of Hawaii itself. Indeed, Mr. Adams felt this from the beginning. "When I first walked into the house," he says, "I felt all the fantasy of a tropical island and something of the atmosphere of a Rousseau painting." □

—*Suzanne Stark Morrow*



# Antiques: K'ang Hsi Porcelain

## *The Delicacy of Chinese Craftsmanship*

TEXT BY MARIO AMAYA





With the K'ang Hsi period of porcelain, especially after the reopening of the imperial kilns at Ching-te Chen, a profusion of exciting new wares appeared. Colors assumed a peacock brilliance and shapes became as complicated as potters could invent, increasing the confidence in the handling of large-scale designs that covered whole surfaces, regardless of contour. ABOVE: *Bowl* with everted rim and slightly splayed foot, decorated with landscape and birds, A.D. 1662–1722. Famille verte; 7¾" in diameter. Bluett & Sons, London. OPPOSITE LEFT: *Figure of Li Po*, A.D. 1662–1722. Biscuit ware; 4¼" high x 7" wide. OPPOSITE CENTER: *Vase* with everted rim and a long cylindrical neck, depicting a floral and rock landscape. Famille jaune; 8" high. OPPOSITE RIGHT: *Plate* with everted rim, depicting the aubergine dragon with the six-character imperial mark, A.D. 1662–1722. Famille verte; 9¾" in diameter. All from Ralph M. Chait Galleries, New York.

OSCAR WILDE once observed that his only aim in life was to live up to his blue and white china. His contemporary James McNeill Whistler literally went bankrupt purchasing Chinese porcelains, and Lazenby Liberty, a friend of both, founded one of the world's most famous department stores on the craze for collecting Oriental china, particularly K'ang Hsi.

It was during the age of Whistler and Wilde and their nineteenth-century fellow aesthetes that later Chinese porcelain reached its most fanatical vogue. Known erroneously as Nanking ware, for the port from which it was shipped, it was collected for its luminous blue and white color and its stylishly painted figures and exotic landscape scenes, flattened, simplified and naïvely depicted. Hardly any distinction existed between those pieces that were made in the royal kilns for the palace and the Manchu nobility, and those turned out by the hundreds of thousands and exported through the East India Company to the West, until Europeans in the mid-eighteenth century, at Meissen, Chelsea, and Sèvres, could compete successfully in producing a hard paste porcelain.

This renaissance of Chinese culture is credited, to a large extent, to the K'ang Hsi emperor, a sort of Oriental Louis Quatorze, who reigned from 1662 to 1722. He ruled firmly but compassionately, fathered fifty-six children, fought a winning war against civil uprisings and was known as an indefatigable hunter, a brilliant politician, a poet, scientist, philosopher and bon vivant.

It was the K'ang Hsi emperor who restored the kilns at Ching-te Chen, the important center from which over 80 percent of all the porcelain in China was produced. For over thirty



years, under the direction of Ts'ang Yung-hsüan, the kilns flourished, and it was said that during his control "the finger of the god was often seen in the midst of the furnace fire, either painting the designs or shielding them from harm, so that the porcelain came out perfect and beautiful."

In the year 1712, a French Jesuit, Père d'Entrecolles, wrote letters describing the town of Ching-te chen in detail, giving a colorful account of its life and production. He reported over 3,000 kilns in constant operation, both royal and private. D'Entrecolles described an assembly line production at the potteries that often involved more than seventy people on one piece of porcelain. Through several firings it was quite usual for an entire production to be lost. He noted that at all times, articles made in the imperial factory that were not considered to be of palace standards would be sold to exporters; and often something of unusual quality made by the private kilns would be requisitioned for imperial use.

Production during the K'ang Hsi reign was phenomenal. In order to slake the thirst of the Chinese court and nobility, as well as to satisfy the lust of the foreign markets for individuality and originality, under Ts'ang's directorship the variety and range of the glazes multiplied. The eel-skin yellow, the spotted yellow, the mauve, aubergine, pale green and powder blue were all credited to Ts'ang. Enamel pieces were prized, particularly the three-color enamels, which were lead glazes applied to the biscuit base in green, yellow and aubergine, with a black outline.

What the French called *famille noire* pieces, with their black backgrounds, were the most highly prized, but there was also the much appreciated







*Water pot,* A.D. 1662–1722. Peach Bloom; 3½" high. Incising, one of the oldest forms of pottery decoration, is evidenced by three dragon medallions on this water pot, an article used with the grinding of ink, itself an object of connoisseurship. The subtlety of the monochrome glaze is softly accented with mottlings of a darker hue. Bluett and Sons, London.



LEFT: *Plate* depicting crowded scene at the emperor's court, circa 1700. Famille verte; 23" in diameter. A direct descendant of the Ming enamelled porcelain, famille verte is dominant among the polychromes of K'ang Hsi. Its transparent enamel and bold style achieve a jeweled color harmony, imparting a brilliancy in light reflection. Earle D. Vandekar of Knightsbridge, Inc., Los Angeles. ABOVE: *Chinese wine ewer,* Te-hua, Fukien province, late 17th century. Blanc de chine; 4½" high. Dependent on the intrinsic beauty of its material and the subtlety of color, the lustrous soft glaze of blanc de chine unites with the cylindrical form of the ewer, accented with a twisted loop handle and curved spout of a bamboo design. Bluett and Sons, London.

Oscar Wilde once observed that his only aim in life was to live up to his blue and white china.



ABOVE LEFT: *Beaker vase* with formal leaf design, A.D. 1662–1722. Underglaze of blue and white; 7¾" high. ABOVE CENTER: *Baluster vase and cover*, decorated with Chinese dignitaries assembled on a veranda, A.D. 1662–1722. Underglaze of blue and white; 16" high. ABOVE RIGHT: *Baluster vase* decorated with deer and cranes in a rocky landscape, with a neck design of *shou* characters, A.D. 1662–1722. Underglaze of blue and white; 16½" high. All from Spink & Son, London.

OPPOSITE: *Plate* with kylin, A.D. 1662–1722. Famille verte; 13⅝" in diameter. The kylin, or unicorn, is painted with fluent brush strokes, giving due importance to the white ground. Ralph M. Chait Galleries, New York.

famille verte, in which an apple green and iron red predominate among yellow, aubergine purple and violet blue. The K'ang Hsi period saw the introduction of new types of monochromes; especially important are the high-fired glazes, such as sang de boeuf, clair de lune and peach bloom.

The much admired famille rose, which replaced the famille verte of K'ang Hsi, was, in fact, of European origin and made specifically for the European market to compete with the rose pink enamelware, which had been produced on the Continent by the Nuremberg enamelers since about 1680. The Chinese always considered these cloisonné rose pinks and crimsons as "foreign" colors.

Copies from earlier periods were also produced, not as forgeries but as genuine reproductions of historical pieces, as a tour de force, and as such, they bore the marks of the earlier Ming and Sung Dynasties. It was not until the late nineteenth and early twentieth centuries that Westerners were fooled by these reproductions.

The famous blue and white, which so excited Wilde and almost sent



Whistler to the poorhouse, until recently was considered cold and polished, even monotonous and mechanical, compared to the brilliant freshness of the blue and white of Ming. But the "Hawthorn" and the "Tiger Lily" patterns and the depictions of slender courtesans have an intense luminous blue that has never been equalled, due to the selection and grinding of the cobalt.

Scholars who once ignored the great variety and beauty of K'ang Hsi porcelain have now set themselves with a passion to the task of sorting and identifying types, markings and periods. Collectors outbid themselves for rare pieces in the auction rooms, and designers who once saw these objects only as pretty "fill-in" materials now regard them with great respect. Perhaps there will even be a return to a situation such as the one where Augustus the Strong of Saxony obtained an enormous K'ang Hsi vase, a yard high, from the queen of Holland in exchange for a regiment of his grenadier guards. □

Mario Amaya is an art critic, author and the former director of the Chrysler Museum.





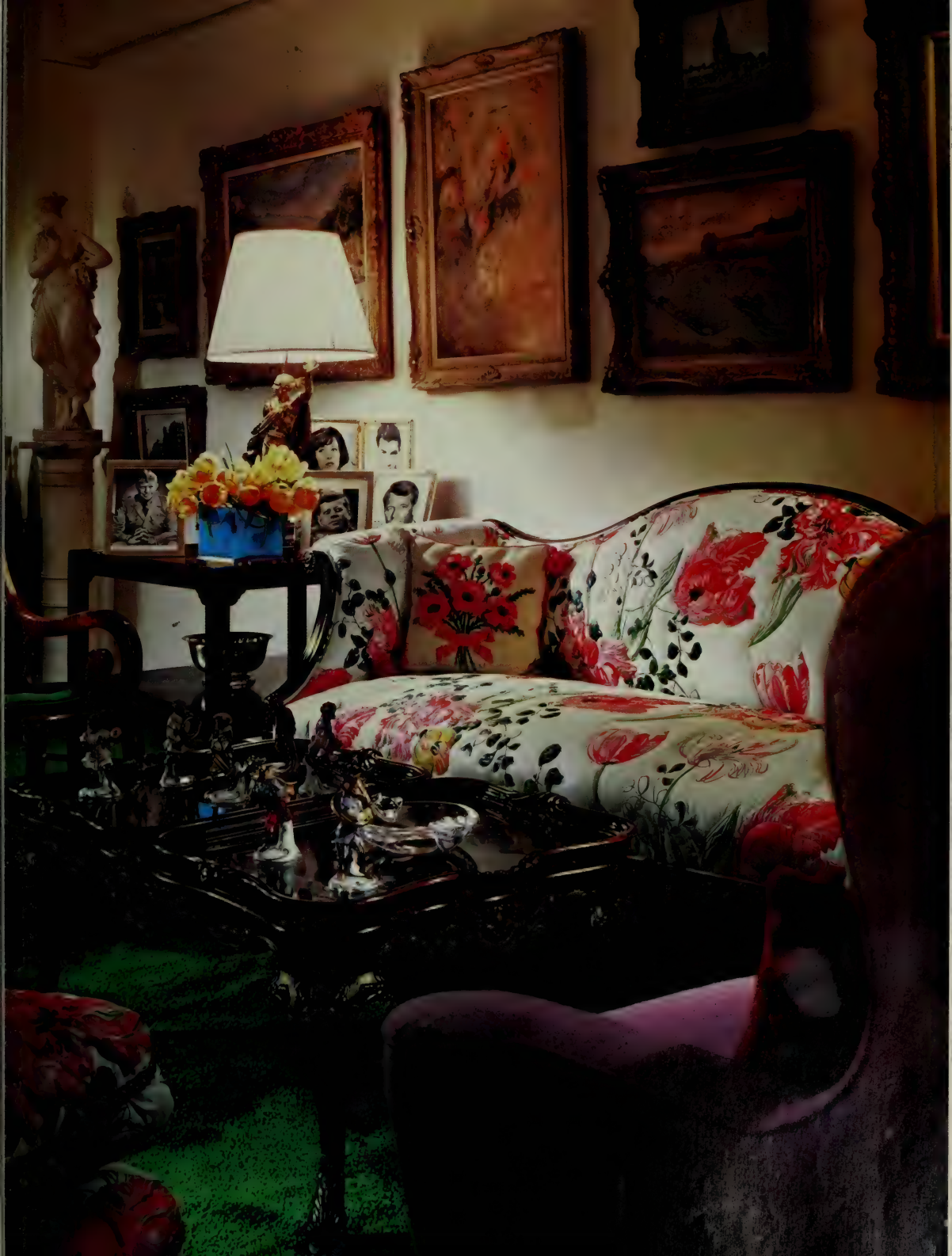
# ARCHITECTURAL DIGEST VISITS:
# Ethel Merman

INTERIOR DESIGN BY CARLETON VARNEY OF DOROTHY DRAPER, INC.
PHOTOGRAPHY BY JAIME ARDILES-ARCE

MOST OF US PERCEIVE entertainers as fabulous larger-than-life figures and are correspondingly disappointed when the reality proves to be almost the opposite, and our heroes and heroines are in actuality pale shadows of their warm and vibrant stage or screen personalities. This is emphatically not true in the case of Ethel Merman. From the moment the door of her New York apartment opens, there is no doubt of being in the presence of a legend, a person of almost superhuman vitality. "Where else would you find me but in New York?" she asks resonantly. "I've got everything here: the shops, my family," and here her voice softens as she adds, "the theater." Ensconced on her living room sofa, she launches confidently into a description of her incredibly active way of life.

"Now look. We gals who live alone have learned one thing, and that's to hang on to only the essentials. I'm no pack rat. And I know what I like. So when I decided to move, I called Carleton Varney—we're old friends, y'know—and I said, 'I want it comfortable, Carleton, and I want to understand it. I want a chair that looks like you can sit down on it.' Well, he's been through this three times with me. He knows what I like. He's as down-to-earth as I am. And he never tries to impose anything on me. I say, 'Carleton, I don't like it,' and that's the end of it. But he knows I like a change now and then. Let's see, we've already been through three distinct periods in my bedroom

ABOVE LEFT: Ethel Merman, during a respite from the high-powered pace of her notable theatrical career. ABOVE RIGHT: In the Entrance Hall of her Manhattan apartment, designed by Carleton Varney, a tinsel tree—symbolic of Miss Merman's affection for the holiday season—twinkles all year long. OPPOSITE: Real and fabricated tulips create a cheerful motif for the Living Room. On the table beside the Smith & Watson sofa are autographed photos of President Dwight Eisenhower, President John F. Kennedy and Robert Kennedy.



colors: First it was all light blue; then it was black and yellow; then we went all out for red, white and blue. Now it's pink, white and green. I guess you could say that I've mellowed."

The fact is that the Merman saga includes a truly astonishing host of triumphs. After her early successes in such highly polished Cole Porter Broadway classics as *Anything Goes* and *DuBarry Was a Lady*, she rose to new heights in such postwar hits as *Annie Get Your Gun* and *Call Me Madam* and many motion pictures, such as the film version of the latter. Yet the durable base of the Merman legend remains her fame as a Broadway star and concert hall performer.

It is a rainy afternoon in New York and Carleton Varney arrives late. The world he has created for Miss Merman seems all the more colorful in contrast to the cool gray day outside. "Carleton, you tell him how well we worked together," says the energetic Miss Merman, but before he can begin, she has launched into an account of the activities she has engaged in during the past week. The prospects for the future are every bit as intense. "I'm off on my concert tour again. I'm going to Los Angeles to make a new record; I'm going to be singing in North Carolina."

Miss Merman's account prompts Carleton Varney to explain. "Ethel really uses this apartment as a home base," he says quietly. "She has an amazingly busy career and she wanted something that was secure, comfortable, warm and simple."

"You see, I'm not a typical show business person," continues Miss Merman. "I'm not knocking show people, but I just don't have many friends in the profession. I lead a very



Strong color infuses the Living Room with a vivacity to match Miss Merman's legendary vitality. White-painted walls backdrop a gallery of paintings and Carleton V fabrics. Above the mantel, *Lady at the Footlights*, by Edzard Dietz, serves as a felicitous focal point; before it, a ceramic basset hound stands in sad-eyed tribute to a fondly remembered pet named Showboat. Accessories include a needlepoint pillow made by Van Johnson and a collection of Meissen musicians. The curio cabinet is from Sotheby Parke Bernet.

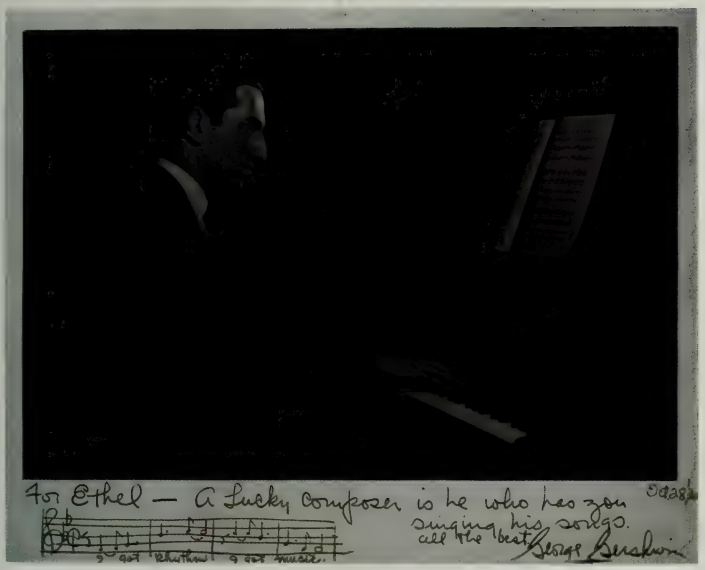


"It all looks as good as new when I come home after a tour."



BELOW: Ethel Merman stitched the bright needlepoint that accents the cozy Library; Mary Martin did the rug canvas. Leaning against the wall are images of Miss Merman in *Annie Get Your Gun* and *DuBarry Was a Lady;* above it she is depicted as Panama Hattie. Drapery fabric from Lee/Jofa. RIGHT: A Victorian lamp in the Library illuminates awards and a photograph of Ethel Merman with Queen Elizabeth after a 1955 Command Performance. OPPOSITE ABOVE: A photograph of George Gershwin expresses a treasured compliment. OPPOSITE BELOW: In Miss Merman's Bedroom, Victorian furnishings are accompanied by Carleton V fabric.








*quiet* life. You don't see me party-going. I get the invitations, but I don't go. My private life is private."

A lifetime of constant activity on the Broadway stage, with side trips to Hollywood, not to mention appearances on television, have somehow left little mark on Miss Merman's domestic tastes. "Let me tell you, no apartment I ever lived in looked like a set from *Anything Goes*. Come to think of it, I don't even remember what they looked like. I'm a theatrical person; I don't need bizarre backdrops."

The star's cheerful lack of pretension is underscored by the contents of her apartment. There are portraits, but they are by 'amateur' friends such as Benay Venuta, rather than by the professionals of the day. There are awards reflecting a dynamic career, but they are tucked away in corners, discreetly, as are the autographed photographs of such luminaries as John and Robert Kennedy and Dwight D. Eisenhower, or a photograph of Miss Merman being presented to Queen Elizabeth.

Miss Merman's life has always been extremely mobile, and her answer to the problem of having to be ready to travel at the drop of a contract and yet maintain the necessary comfort of a permanent home is apartment hotel living. It is an existence peculiar to Manhattan, where there are buildings that are in effect apartments, although providing hotel services. "It enables me to walk out and shut the door without worrying that the maid might have a nervous breakdown while I'm gone," says the singer in her forthright way.

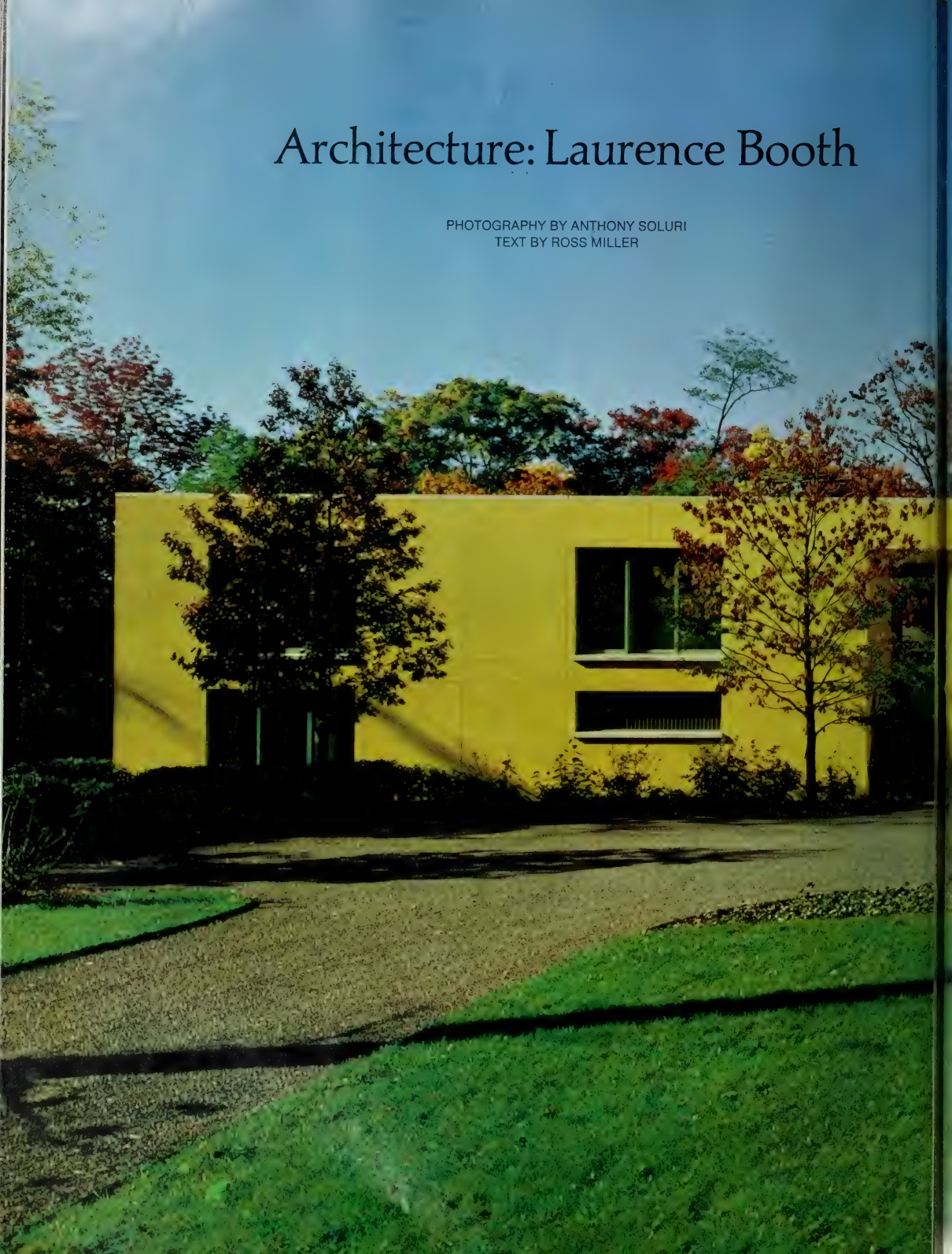
The result in Miss Merman's case is a very unaffected and fast-moving life, lived in rooms that are clearly and crisply designed to communicate her energetic pace. "I think one reason Ethel and I get on so well is that she is a really straightforward person," says Carleton Varney. "I adore her, but I don't idolize her. And she likes that." Miss Merman agrees. "When I have a problem, he solves it. I have a large wardrobe. Not stage costumes, though; I don't keep any of them. Does anybody? Anyway, Carleton made sure that the huge closet I had in my last apartment was reconstructed here. So I have wall-to-wall clothes in my bedroom."

Appreciative of the designer's sensitivity to her day-to-day needs, Miss Merman explains, "I can just walk out of here and know that it will all look as good as new when I come home after an exhausting tour. The colors will look fresh; I'll be surrounded by all my things; I'll feel the hum of the big city outside. What more could I ask of life? I'd rather travel than anything else, but only when I know I've got this to come home to." Mr. Varney sums it all up in his gracious way: "A star is a star; she creates her own style and sets her own pace. All I have to do is choreograph a few of the steps." □

—*Roger Cassell*

# Architecture: Laurence Booth

PHOTOGRAPHY BY ANTHONY SOLURI
TEXT BY ROSS MILLER







FROM THE WINDING DRIVE, this elegant yellow house presents itself as a thoroughly modern, yet profoundly classical, design. Chicago architect Laurence Booth says of this synthesis of styles on a wooded two-acre site north of the city, "I like buildings that have poignancy—that are deeply felt and not just shocking for effect."

Mr. Booth and his assistants Thomas Horan and Paul Almy have avoided sharp contrasts in this house and achieved instead a subtle melding of shapes. Two well-proportioned modern boxes that form the main house and garage gently pivot to make an *L*, turning on a large cylinder prominently placed to the right of the main entrance. Like the columns used in Renaissance buildings to vary the sharp rectangles of the structures, this oversize column softens the hard-edge quality of modern forms. The architect's imaginative use of color—yellow for the façades, with silver-green for doors and trim—recalls the villas designed by Palladio. Also reminiscent of the Renaissance villa is the way in which the house rises dramatically out of the ground and extends onto the lawn as if in a formal presentation.

The historical associations and classical images continue to the entire exterior. The rear façade, with its simple rectangular windows, has a calm contemporary feeling; thin metal bands, called expansion joints, because they allow the stucco to expand and breathe rather than crack, suggest in an industrial idiom the traditional pilasters of Renaissance architecture. On the shorter, east and west façades, the alternation of rectangular and circular windows amends the classical symmetry of the rear in an effective pleasing way. This variety of shapes and bright colors conveys the architect's sense of fun as well as discipline. "I was drawn to the Renaissance villa as a model because that managed to be a serious architecture without being academic," the architect explains. "That



PRECEDING PAGES: Laurence Booth's design for a house near Chicago is composed of simple contemporary modules, yet achieves the gentle appeal of a Renaissance villa with its lively sense of balance and color. OPPOSITE: The architect describes the front entrance as "intentionally modest and unassuming." The commanding presence is not the front door, but rather the oversize cylinder, which, like the columns on classical buildings, softens the crisp geometry. ABOVE: The east façade is a play of well-proportioned volumes. At left, a windowed breakfast area punches through the block, elongating the building's axis; a chimney, at right, pulls away from the structure to vary the line of the rear façade.

was very much a popular architecture and genuinely appealed to people. Those buildings expressed cultural, historical and literary associations with many levels of meaning."

Mr. Booth has deliberately incorporated many meanings into his design for the interior spaces. Rooms are strongly defined—boxed off in a formal way that departs from the casual "open" plan that has become increasingly popular in American residential architecture since the early work of Frank Lloyd Wright. "Visits to Palladio's villas showed me the advantages of well-proportioned spaces connected in series," says Mr. Booth.

Dining room, living room, library and an alcove for book stacks provide a rational four-part design. These four main rooms are placed on a straight line. As if to emphasize this formal arrangement, round openings—illuminated for effect—have been cut above the procession of doorways connecting the rooms. The architect explains, "These round cutouts are lined up with the round windows on both ends of the building. I have a fantasy of creating a little pavilion on a grassy mound, on eye level with all the circles. That way," he continues, "I could look right through the house and it would become like a Victorian diorama." The dining room and living room have been kept simple and are appointed with a minimum of furniture. A table and chairs, placed squarely in the center, are the main furniture in the dining room. The uncluttered feeling continues in the living room, where a piano is the dominant piece. For the library, Mr. Booth has used a travertine fireplace and a formal portrait on the wall to suggest the warmth he finds so appealing in the houses of the earlier Chicago architect David Adler. The idea of a room as a container, rather than as a place to pass through, is repeated by the symmetrical grouping of ten-foot-tall library stacks to accommodate a collection of five thousand books. An





...classical spaces as formal elements in an essentially contemporary design.



OPPOSITE: The open hallway connecting the upper-story rooms bridges the two-story Living Room. A skylight sheds a glow on the simple furnishings and a Koloman Moser painting. LEFT: A round window in the Dining Room calls attention to the slight vault of the ceiling and the more common geometry of the larger rectangular window. ABOVE: Round openings above the doorways emphasize the formal serial arrangement of the main rooms on the ground floor.

oak ladder is the only other piece of furniture in this yellow room.

The house is particularly successful in its play of light. Mr. Booth has placed two long skylights to follow the axis of the four prominent rooms. The wells of the skylights are painted in strong complementary hues that shed delicate colors on the rooms below. The living room is dressed in a blue light from the first of the two skylights, while a vivid umber—a color especially popular in the Italian Renaissance—is reflected into the library from the second. Although the architect has borrowed a northern Italian color sense, he applies a contemporary richness with the juxtaposition of a fluorescent tube in the skylight, which adds its characteristically modern quality.

These four classical spaces are formal elements in what is essentially a contemporary design. The plan takes on vitality when the two interact: The sculptural white steel staircase in the living room, bending its open tubular rails around a large cylindrical center post, is a prominent modern form that underscores the historical allusions implicit in the house.

The architect continues this method of highlighting on the second floor. Here the house opens up to reveal a freer plan, which, by contrast, acts as a gentle reminder of the careful organization of the space below. The bedrooms, baths and small study spaces comprising the upstairs are conceived purely as functional areas and are subordinated to the rooms on the ground floor.



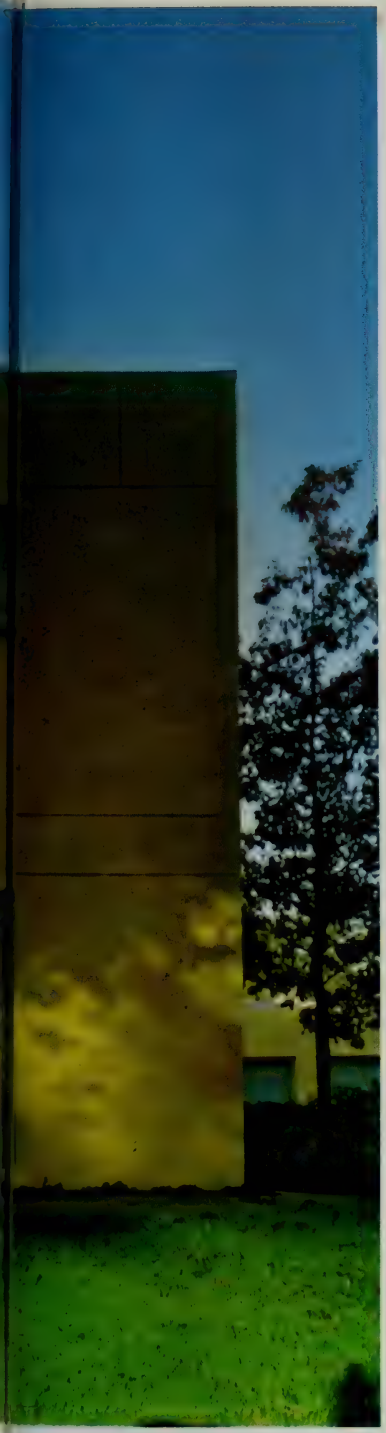
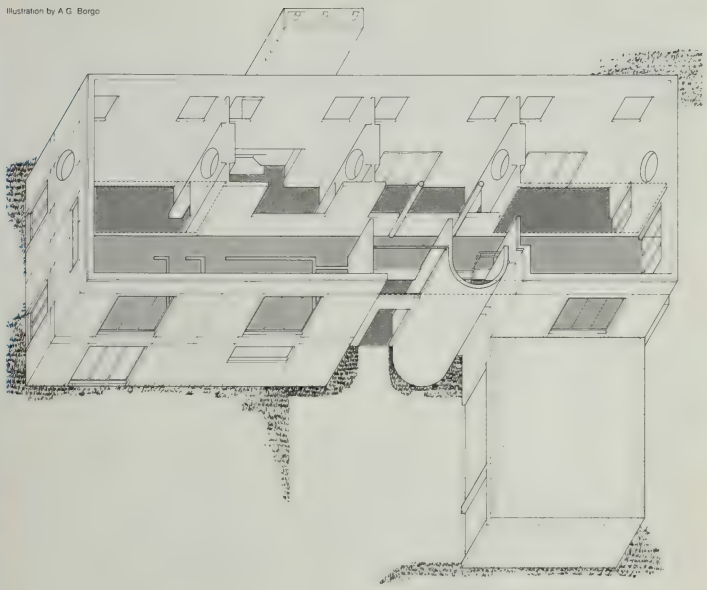


Illustration by A.G. Borgo



LEFT: The west façade is defined by basic geometric shapes—rectangles and a circle—that cut into the block as doors and windows. "The corners," says Mr. Booth, "are American, foursquare and direct, without hesitation or embellishment." Long metal bandings, added to the stucco for structural reasons, take on a decorative function like Renaissance pilasters. ABOVE: An axonometric drawing shows the house as an uncomplicated structure—two modern boxlike shapes meeting at a right angle. With the imaginative use of color and geometry, the architect has made this simple design on a simple site both elegant and appealing.

An open hallway is a bridge connecting the upper rooms and also serves as a viewing platform—a lookout placed in the middle of the home, rather than outside on a grassy mound. From here, the procession of monumental doorways emphasizes the transition between the four rooms. From a vantage point midway between the two skylights, the house takes on a Mediterranean lightness that serves it well during the long midwestern winter season.

This house near Chicago is a successful piece of architecture for many reasons. The architect has taken an ordinary suburban tract of land and transformed it into an attractive site, enhancing the environment and suggesting ways in which land can be subdivided imaginatively. By adding the clear logic of modern modular design to the context of formal Renaissance ideas, he has paradoxically produced an inviting and informal home. "I am looking for soft statements today, a gentle architecture," says Laurence Booth. He has emulated the Renaissance builder's humanist desire to create serious yet popular structures, which do not try to shock and overpower, but rather seek to delight and entertain. □

Ross Miller, former editor at the *University Review*, is in the process of writing a book about the contemporary architects of Chicago.



# Background for Art and Music

*The Manhattan Apartment of Anna Moffo and Robert Sarnoff*

INTERIOR DESIGN BY MELVIN DWORK AND JAMES MAGUIRE
PHOTOGRAPHY BY JAIME ARDILES-ARCE

THERE IS AN OLD MAXIM to the effect that opposites attract. In terms of human temperament, the polarity between the technocrat—the man of science, rationality and logic—and the artist—the creative, emotional and irrational being who fuses instinct with feeling—is perhaps the widest. Yet often these are precisely the two sensibilities most attracted to one another. This is certainly true of Robert Sarnoff and his wife, Anna Moffo, and the apartment they recently completed on Fifth Avenue, with the collaboration of interior designers Melvin Dwork and James Maguire. The resulting décor reconciles both the intellectual and abstract design interests of Mr. Sarnoff and the more romantic and dramatic impulses of Miss Moffo. The reconciliation is no doubt due to the timely intervention of interior designers Dwork and Maguire—and at the very last possible moment, according to Mr. Sarnoff and Miss Moffo.

"We had already been living here for a year," she explains, "and frankly we were at our wits' end. Structural changes had been made, new windows put in, and some lighting installed. But we knew it was not what we wanted. And of course my husband kept saying, 'Now Jim would have done this; Jim would have done that.' I was getting tired of hearing that name! Then one day I was walking down Madison Avenue and I saw Mr. Maguire. I took his arm and said, 'You *must* help us.' Well, after that, things began to get better."

"Actually, I'd been in Europe for a year," says the imperturbable designer. And so a process began that subdued the diva's tastes for reds, golds and silvers, slanting the décor toward the more temperate palette of ivories, creams and grays that dominates the apartment today.

Robert Sarnoff's ideas about design were interesting to Jim Maguire. "I've always had a good rapport with Robert when it comes to how a room should work," says the designer. "During earlier projects together I learned exactly how his mind worked, and for me that is the only way to create a successful environment. Too often the designer intimidates the client, or vice versa. But I think we're nicely balanced."

"I've always been very interested in interior design; I know a little about it, and I'm able to appreciate all the more what Mel and Jim did for us," says Mr. Sarnoff. While at RCA he did, in fact, establish that company as a foremost patron of modern design. "They can tell you I'm a great believer in functionalism—at least in the sense of creating an intelligent and responsive shell, then filling it with beautiful things that happen to interest you. In my case, these are far ranging, though I do have a preference for Chinese furniture and for pieces designed by architects of the twentieth century." And throughout the apartment, chairs by Le Corbusier, a table by Saarinen and a daybed by Mies van der Rohe contrast with Chinese Chippendale furniture in other rooms—and even a throne from the Ch'ien Lung reign. There is no battle for supremacy, but the sensible detente beween epochs.

It is in this blending of styles and







The Fifth Avenue apartment of former RCA board chairman Robert Sarnoff and his wife, opera singer Anna Moffo, harmonizes his temperate attitude with her dramatic flair. Designers Melvin Dwork and James Maguire helped create the sparse atmosphere of high contrast that shows to advantage the collections of contemporary art and Oriental antiques. OPPOSITE: Ming chairs, an 18th-century Chinese cabinet, 17th-century Japanese scrolls and a lacquer screen line the open Entrance Gallery. Marble sculptures by Masayuki Nagare, in black, and by Jean Arp, in white, contribute an abstract aesthetic. ABOVE LEFT: Celadon pieces and opium pipes share a Chinese Chippendale tabletop. ABOVE CENTER: Another Chinese Chippendale table holds jade objects—scepter, cofferette and whisk—a Ming figural pillow and antique chopstick sets. ABOVE RIGHT: An imperial throne from Peking and a large porcelain fishbowl, both Ch'ien Lung, stand in solitary splendor.







"...to devise a new setting
for pieces to which the Sarnoffs had a
sentimental attachment."

periods that Mel Dwork is particularly adept. "I found it something of a challenge to devise a new setting for pieces to which the Sarnoffs had a sentimental attachment. In the end I think my major contribution to the apartment was the work I did with color and fabric. The drawing room, for example, derives much of its harmony from the tonal qualities of the fabric: cream-colored cut velvet and white satin. The pleasure of working with the Sarnoffs was always most apparent to me when some minor disagreement came up. Anna really appreciates frankness, you see.

"I remember coming in one day to find everyone perplexed about some





PRECEDING PAGES, THIS PAGE AND COVER: In the light-filled Drawing Room, the distinctive shapes of sculpture—a T'ang ceramic horse on the Rococo mantel, a Bertoia bronze seen through the doorway, and a Max Bill marble piece in the corner—stand out in relief against the unadorned wall space and bleached floors. Pale Clarence House upholstery similarly enhances the dark fanciful carving of Chinese Chippendale chairs. Original Georgian-style architectural details are selectively pared down, and the achromatic décor emphasizes Morton Kaish paintings and antique Samarkand rugs. Vistas of Central Park, framed by totally simplified windows, suggest Chinese panoramic landscapes.

particular accessory she had bought—about whether it would work. Jim and Bob weren't saying anything at all, but I took one look and said, 'Wrong, all wrong.' She laughed and said, 'Well, I'm glad someone had the courage to tell me!' Now that was the kind of rapport that really got the project under way." And certainly much of the dramatic tension of the apartment derives from the combination of Mr. Dwork's instinct for the right object and Mr. Maguire's clearly delineated visual sense.

The spirit of Anna Moffo is certainly not neglected in the apartment, however. And the robust and glamorous image of the opera star is reflected most successfully in the dining room. It is a combination of theatrical excess and somber splendor. "First, there's homage to *Traviata*," says Miss Moffo, as she makes a gesture toward the centerpiece of



Books and bound operatic scores line the walls of the personalized Library/Music Room, where Anna Moffo rehearses at the music stand near the window. "I position myself in front of the piano like this, and here I am, almost in Central Park," she explains. The Sarnoffs also use this room for casual dining à deux. Modular seating is accented by pillows covered in kilim rug fragments, an antique Feraghan rug, and low 19th-century Chinese and Korean tables. Track lighting highlights the bookshelves, while clamp lights emphasize the carved wood sculpture by Toyofuku above the mantel.

the room, a circular banquette upholstered in purple velvet. A crystal chandelier stands out against the dark plum walls, while a shelf of Italian marble forms a buffet along the entire east wall of the room. It is a tour de force—a combination of wit and style and the theatrical.

If an almost Viennese combination of luxury and melancholy is a dominant element in the dining room, it is softened by the quality of light and the coolness of colors in other rooms. The apartment is unusual for Manhattan in that, while occupying a lower floor, it has a total of sixteen windows on all four sides. Park views alternate with framed examples of New York architecture, and the atmosphere of busy urban life permeates the rooms facing Fifth Avenue. It was Miss Moffo who inspired the arrangement of the rooms facing the park into a music room and library



In the theatrical Dining Room, which is reserved for large dinner parties, the high contrast is reversed. Dark lacquered walls and dense velvet upholstery are counterpointed by smooth satin table drapery, a frosty crystal chandelier and the hard-surface gleam of chrome-framed chairs. At center, a *confidente*—called by Miss Moffo "homage to *Traviata*"—acts as the dramatic vortex for three tables. An attenuated Italian marble mantel, displaying Ch'ien Lung plates, functions as a buffet. Paul Wunderlich's painting contributes a soft surreal focus; the construction to its left is by Margaret Israel.

and drawing room. "But let's not be pretentious and call this a music room," she says, even though the walls contain her bound scores, and the 1927 Steinway is used by the artist when she practices. "I position myself in front of the piano like this, and here I am, almost in Central Park!" The effect is pleasant and soothing, and it is one that seems exactly right for the relaxation and the inspiration of the artist.

Perhaps the most vital feature of this collaboration between designers and clients is the ad hoc nature of so many of the solutions. The furniture has seen duty in several Sarnoff residences, at least two of which bore the imprint of Mr. Maguire's designing hand; certain elements were designed before Mr. Dwork or Mr. Maguire entered the scene. The meeting of a number of minds, and the subsequent accommodations, is



The Study is often used for cocktails before dinner, and can serve as a guest room—a section of the banquette opens to reveal a bed. Strip lighting in a flannel-wrapped box along the top of the banquette casts soft controlled illumination. Dark flannel wallcovering and pillow fabric, and light, textured upholstery provide a simple background for the Karabagh rug and 19th-century Korean table resting on it. From left is a ceramic wall sculpture by Margaret Israel, a painting by Enrico Donati and a Bertoia metal sculpture. The shelves hold antique Chinese calligraphy accoutrements.

what the space is really about.

"I'm a great believer in totality of concept," says Mr. Sarnoff. "The way to harmony is through the integration of all elements that make up a living space: color, proportions, the element of drama." It has been the special contribution of Melvin Dwork to add this third factor to an agreeable mix. So it is perhaps appropriate for him to have the last word: "Interior design is only really alive when it is a positive bringing together of the tastes of client and designer. That's the secret of the harmony Robert was discussing. The human content is always the ultimate denominator. If that is right, the rest is easy." It may not have been as easy as Mr. Dwork claims, but the important thing is that the unstudied result looks as though it were. And that is the art of interior designing. □

—*Peter Carlsen*



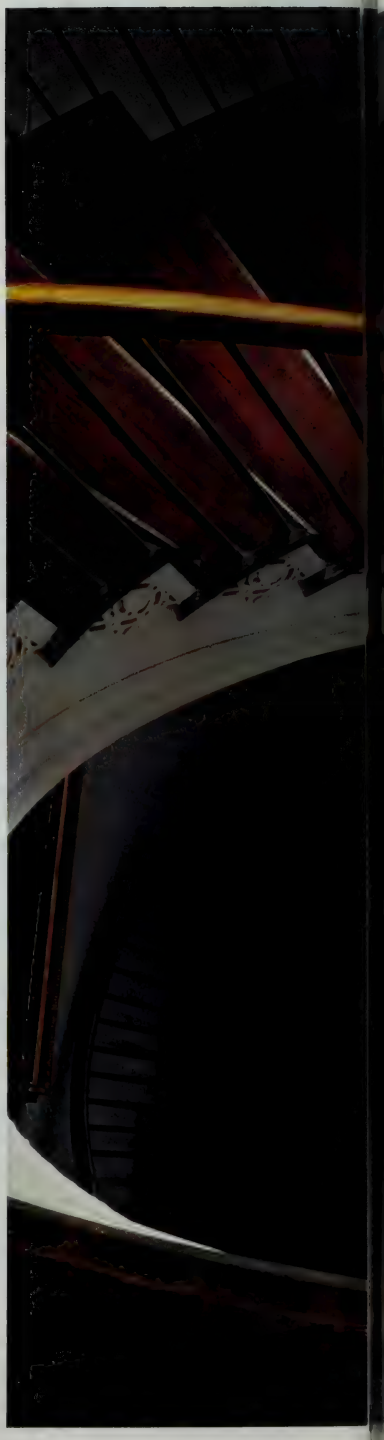
The vitality of the Manhattan cityscape enlivens the Master Bedroom, where Rococo and contemporary furnishings blend smoothly in a cool, sparing setting. Here the influence is French, rather than English: Louis XVI bergères flank the 19th-century French fireplace and mirror; small scenes of Venice by Antoinette Brandeis, resting on easels atop tables, can be appreciated at eye level from the chairs and from the angled bed unit. In the corner, a painting by Marca-Relli hangs above a black marble sculpture and stand by Masayuki Nagare; the large painting is by J. Barry Greene.

# Historic Houses: An Old Southern Mansion

## *The Nathaniel Russell House in Charleston*

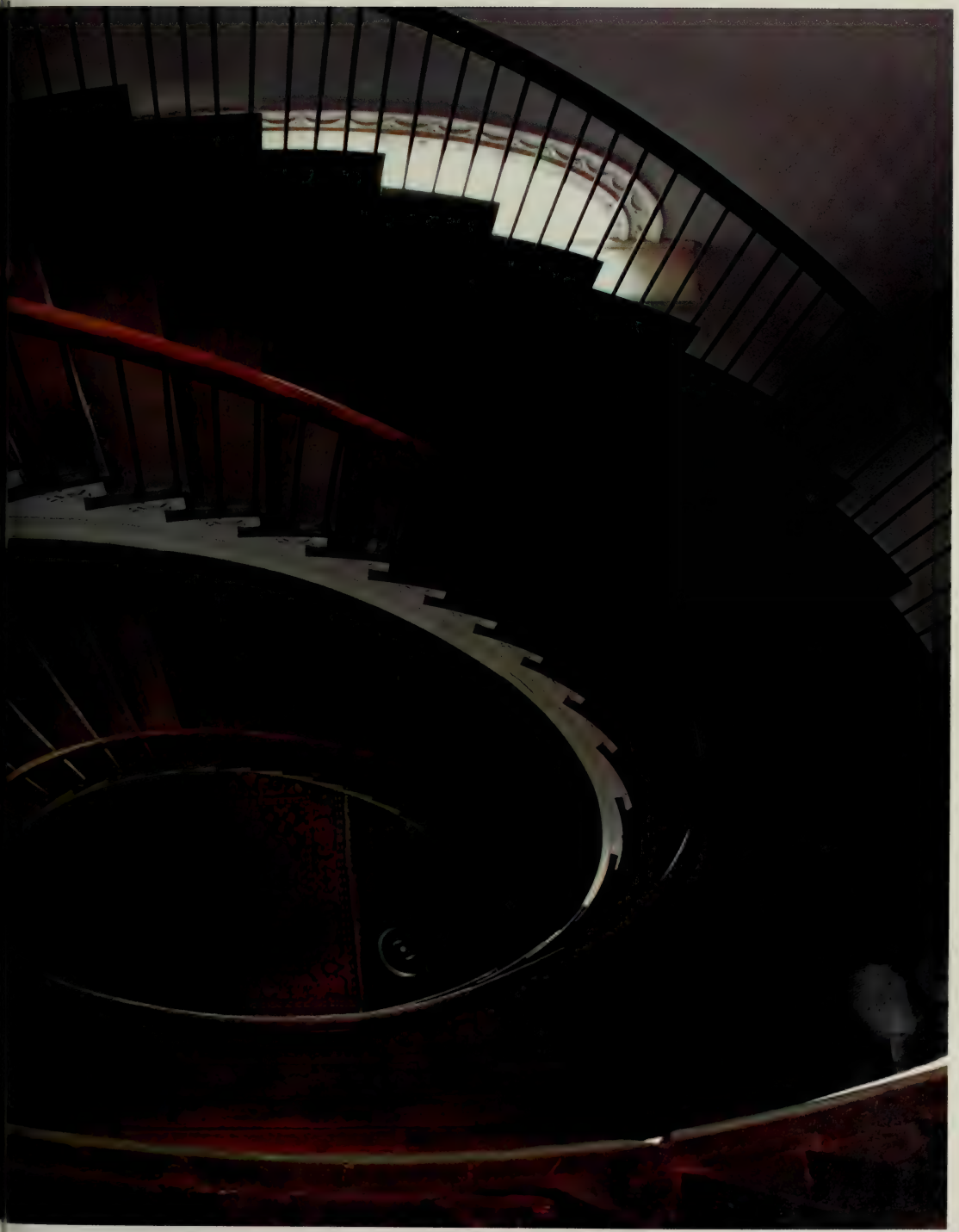
PHOTOGRAPHY BY CHARLES S. WHITE





ABOVE: In 1809 Nathaniel Russell, a prominent merchant, built his residence on Charleston's Meeting Street, and it is still one of the city's great houses. Twin gateposts topped with finials frame the Adam-inspired façade with its delicate fanlight above the door. The Carolina gray brick structure is enhanced by trim of marble and polished red brick. RIGHT: A free-flying elliptical staircase spirals the three-story height of the house, giving the interiors an exhilarating lightness.

CHARLESTON, the most aristocratic and refined of southern cities, has always been a great port, a fact that has consistently added to its character. Compact houses with large wooden shutters, on streets lined with palm trees, give more than a hint of exotic places, and white-columned verandas, called *piazzas*—first popularized by planters arriving from Barbados—exert a relaxing influence on even the most imposing mansions. The city is built on a small peninsula, at the spot where the Ashley and Cooper rivers converge in a harbor dominated by Fort Sumter. The Battery, at the water's edge, has long been a favorite spot for the wealthy to live; Meeting Street, following the inevitable path of expansion from the water up the







OPPOSITE: Like the formal parlors of many Charleston houses, the Green Drawing Room occupies the entire second floor front of the building. In the foreground, a Charleston-made tea table is laid with French china and a brass kettle. Windows ornamented with enclosed double-engaged columns flank an Italian console and a portrait attributed to Sir Peter Lely. ABOVE: In the oval Library, a book of drawings and a *médaillier*, circa 1800, rest on an English Sheraton-style drum table.

peninsula, is one of its broadest, proudest thoroughfares.

The prominent shipping merchant Nathaniel Russell decided to build his great mansion at No. 51 Meeting Street, just one block from Saint Michael's Church, whose spire still defines the skyline and whose bells have chimed the hours since 1765. The house was completed in 1809, when Mr. Russell was seventy-one years old, and it has been a landmark since the day it was built.

As happens in many port cities, some of Charleston's most successful citizens have come from other places. Nathaniel Russell was from Rhode Island, where his father had been chief justice. He arrived in Charleston in 1765, as an agent for a Providence firm, and by the end of his life his vast fortune had earned him the sobriquet King of the Yankees. Like many merchants, he spent most of his life on East Bay, where he lived and worked within sight of his ships. He waited until later life to build his house, at the cost of $80,000, an enormous sum for those times.

Seen today, Nathaniel Russell's





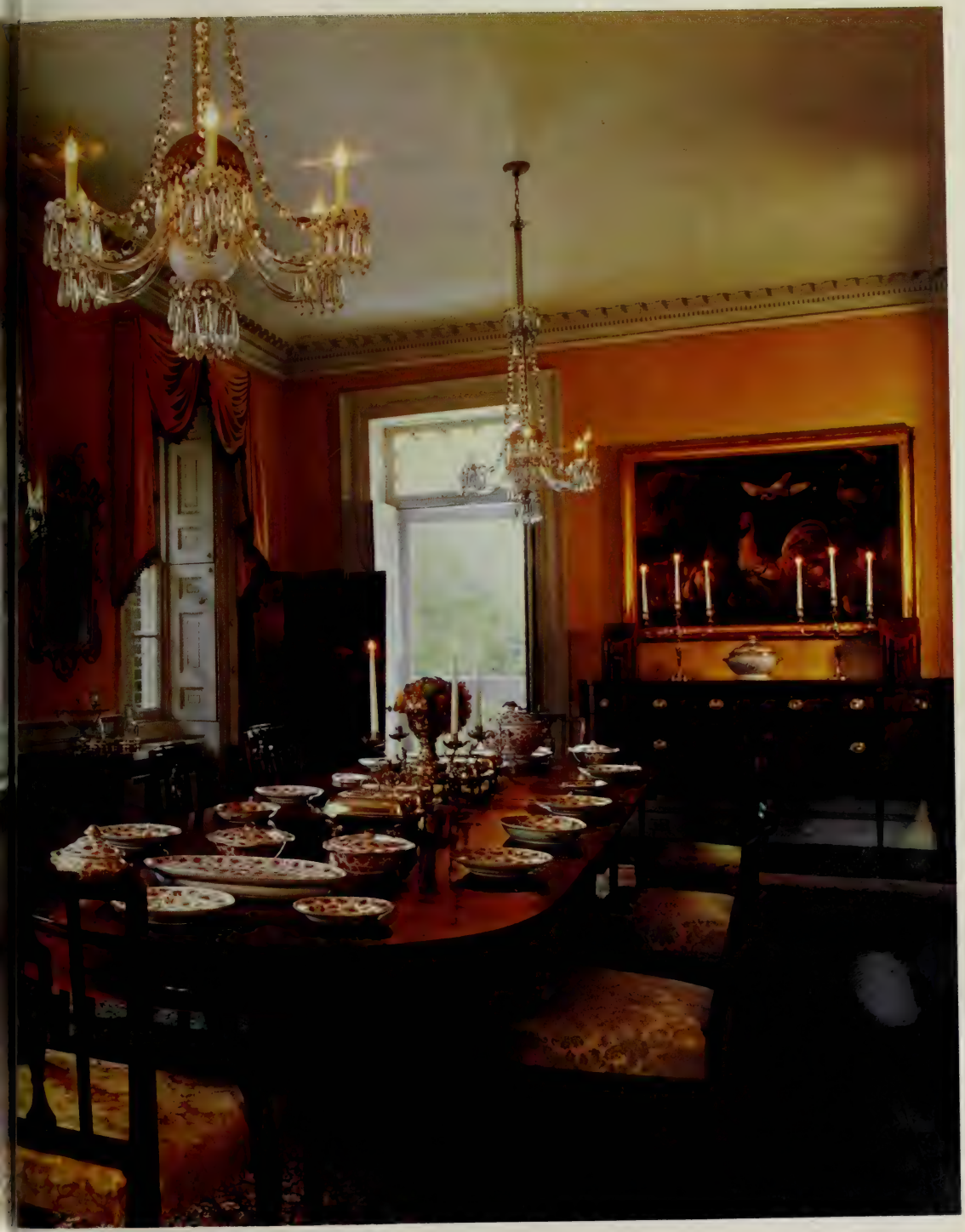






Generous floor-to-ceiling windows emphasize the spacious proportions of the oval Music Room. PRECEDING PAGES: An Erard harp, made in Paris around 1803, and a small piano, are attended by lyre-backed Baltimore chairs, circa 1810. The lyre, on the American Empire *lit de repos*, was formerly at Hampton Plantation. TOP: Sparing use of gilt, and a Chippendale fret, enliven the rich decoration of the window. ABOVE: The 5½-octave piano, made by Longman & Broderip of London around 1790, is an early example of hammer-to-string action. RIGHT: The Dining Room was enlarged to its present size in the early years of this century. Antique Sheraton chairs surround a Charleston banquet table, while a 17th-century Dutch painting graces the wall above a large Charleston mahogany sideboard.

house does not look like a typical Charleston house at all. It shows, instead, the mark of a man at the height of his power determined to follow his own tastes. Very much a big-city house, the restrained three-story structure was inspired by Robert Adam, whose style was seen in Charleston chiefly in the prosperous years between the Revolution and the War of 1812. The façade of Carolina gray brick is varied with highly buffed red brick window trim, as a cornice on the first floor and as an arch to modify the scale of the taller second floor. A delicate wrought-iron balcony, ornamented with the flowing initials *N.R.*, encircles the building on the second level, and the local preoccupation with







## Completed in 1809, the house has been a landmark since the day it was built.

catching precious sea breezes finds expression in floor-to-ceiling windows that open from the bottom, a departure from the customary piazza. The structure itself is set back from the street in a garden. This, too, is unusual for a city in which houses are built quite close together.

A free-flying elliptical stairway, a gracefully effective element of the Adam style, gives the total design a feeling of tremendous drama and buoyancy. The unbroken swirl of steps rises the entire three-story height without visible support anywhere, as if springing upwards out of some inner excitement and energy.

Finely proportioned oval rooms on each floor comprise the houses's most imposing interiors. The first-floor oval room has been restored as a library, while the one on the second floor is a music room of grander scale, boasting a pair of large mirrored doors. Ornamental plasterwork is exquisite throughout.

Nathaniel Russell died in 1819, at the age of eighty-one. His youngest daughter continued to live in the house until her death,in the 1850s. In 1857 it became the home of Robert F. W. Alston, governor of South Carolina and one of its leading planters. General Robert E. Lee was entertained there during the Civil War. When the war ended, leaving many ruined fortunes in Charleston as elsewhere throughout the South, the women of the family earned their living running a school for girls in these same proud rooms.

In the years since the Alstons last lived there, the house has been at various times a convent school and a private residence. Today it is the home of the Historic Charleston Foundation, an organization that has done much to preserve and enhance the city's beauty. The lower two floors are maintained in the style of Nathaniel Russell and his contemporaries.

Planters, merchants and even pirates, making great fortunes, helped Charleston become one of America's most vigorous and refined cities in the eighteenth and nineteenth centuries—vigorous while prosperity lasted, and eminently refined to this day. It is, in one way, fortunate that Charleston was too poor after the Civil War to engage in the costly alterations and rebuilding that have blotted out venerable architecture of so many cities—in the Victorian age as well as in our own. Novelist DuBose Heyward, whose *Porgy* takes place on "Catfish Row" (actually Cabbage Row), just one block from Meeting Street, called Charleston "an ancient beautiful city that time had forgotten before it could destroy." Hard times may have brought a temporary shabbiness in the past, but the essential character of its streets has never been violated. Nathaniel Russell's house has been fortunate in always having been respected and well maintained. Like most of the city, it is an example of Charleston's unique sense of continuity, graceful way of life and an appreciation for quality nowhere better expressed than in her houses. □

—*Christopher Phillips*

A New York Sheraton bed is draped for summer in muslin with knotted fringe; the design of the matching curtains was inspired by a sketch by Thomas Jefferson. Beside the bed are two aquatints from a set of six depicting the story of *Paul et Virginie*. An English cradle rests nearby on a Chinese rug. A pair of porcelain urns, a Meissen figurine and Chelsea figures of a lady and a warrior adorn the Hepplewhite English chest of drawers. An églomisé panel enriches an architectural looking glass, circa 1800.



# Scale and Modern Comfort

## *A Setting for Art in San Francisco*

INTERIOR DESIGN BY ROBERT HUTCHINSON, ASID
PHOTOGRAPHY BY RUSSELL MACMASTERS

"I CAN'T DESCRIBE how boring this space really was," interior designer Robert Hutchinson says of the architecturally uninspired San Francisco apartment he transformed into a showcase for modern art. "It seemed that the ceilings were too low for the spatial volumes. The fireplace was overscaled and looked misplaced."

Yet it was those dubious dimensions that he eventually used to his advantage in creating an original setting for the oversize dimensions of both the paintings and their owner, Donald Dellen, who is an imposing man with a height of well over six feet. "One of the problems I've had



with furniture is the size," says Mr. Dellen. "Most of it does not fit me. This is all very overscaled—very large." President of a publishing company, he is a voracious reader, and it was imperative that the atmosphere of his apartment be conducive to this pastime. His long friendship with Mr. Hutchinson and familiarity with his work assured Mr. Dellen that his wishes would be carried out.

Mr. Hutchinson designed the interior to complement and correspond to his client's physical stature, and selected subdued coloration so that the furniture would not appear overbearing in the limited space. Neutral tones were carried throughout the apartment as an understated theme to reinforce the dynamic thrust of Mr. Dellen's art collection. "I tried to make the apartment a simple working background for Mr. Dellen's ideas of art. He is not outspoken in his person or in his collection, and I carefully designed the furniture to be dramatic as well as dignified."

Each area of the apartment has as its focal point a piece of contemporary art. Presiding over the sitting area is a painting by California artist Jerry Byrd, which inspired the designer to place the furniture at angles in the room. The resulting contours

Designer Robert Hutchinson employed simplified overscale elements to enhance Donald Dellen's contemporary San Francisco apartment. OPPOSITE AND ABOVE: The Living Room's furniture, walls and ceiling—unified by a neutral tone—provide a quiet background for the bold abstract painting by Jerry Byrd. Geometric modules, upholstered in the same linen canvas as the commodious seating, display a 19th-century Japanese lacquer and leather box and a bamboo tray bearing a small 18th-century Chinese plate. Other accents include early Philippine pottery, on the mantel, and a painted ceramic plate by Peter Voulkos.





create interest in their juxtapositions and complement the bold angles in the painting itself. Perhaps the most imposing piece in the owner's collection—surely in size—is the painting by San Francisco artist Gregg Renfrow, which commands the bedroom. Composed of sheets of polyester resins, the work has dimensions in color, texture and space that result in a translucent sculptural surface. The oversize bed was designed and positioned to almost visually draw the painting from the wall. The room is imbued with its textural presence. "The painting was overscaled for the wall space, so we decided to play up that aspect and make it the focal point," says Mr. Hutchinson. "The monochromatic undercurrent of the furniture lets the painting *be* the room. I am involved in sculpting interiors—creating a total flow of design in any given area. When you simply place things *against* walls and apply things *to* them, that is exactly how they appear—stuck on."

Because Mr. Dellen rents his apartment and expects to move in a few years, the designer turned to sculpting the layout of the furniture. "This is the way most of us live in the city. We don't own our places, so that there are a number of limitations. Yet



we are all able to construct furniture to make us feel that it is our own private space." To create that feeling, the designer upholstered sculptural forms that adjoin the furniture units—so producing architectural cohesion throughout the apartment. "In any arrangement, you will have gaps in the seating. I filled in these gaps to create softer spaces—flowing spaces—by using the same surface and also the same fabric."

Mr. Hutchinson's concept of total design includes drawing complete blueprints for each of his projects. Every piece of furniture and every object is drawn to scale, so the person for whom he is working can grasp the total scheme. "I act as a general contractor, architect, interior and furniture designer. Then I build the spaces with my own hands. My concept of interior design is not to be a merchant and simply order things."

Adept manipulation of a San Francisco apartment's limited space has produced a happy environment for Mr. Dellen's art collection. Of the result he says, "It was critical to design the apartment around the art and show it to its best advantage. I think that success is Mr. Hutchinson's great accomplishment here." □

—*Cameron Curtis McKinley*

OPPOSITE AND OPPOSITE ABOVE: An earthy redwood table covered with a vivid 19th-century Mexican Indian shawl highlights the Dining Area. A 9th-century Korean pedestaled food container, and a Philippine tribal helmet, which serves as a vase for flowers, are harmonious accessories. The vibrant color of the Japanese lacquered bowl and porcelain dinner plates is reinforced by a 19th-century Japanese cabinet topped with a pair of 18th-century Japanese baskets. Sleek Le Corbusier dining chairs by Stendig complete the lively ensemble. ABOVE: A painting by Gregg Renfrow is the focal point of the Master Bedroom, where an architectural bed and upholstered cubes extend the monochromatic theme.

# The Collectors: Garden of Art

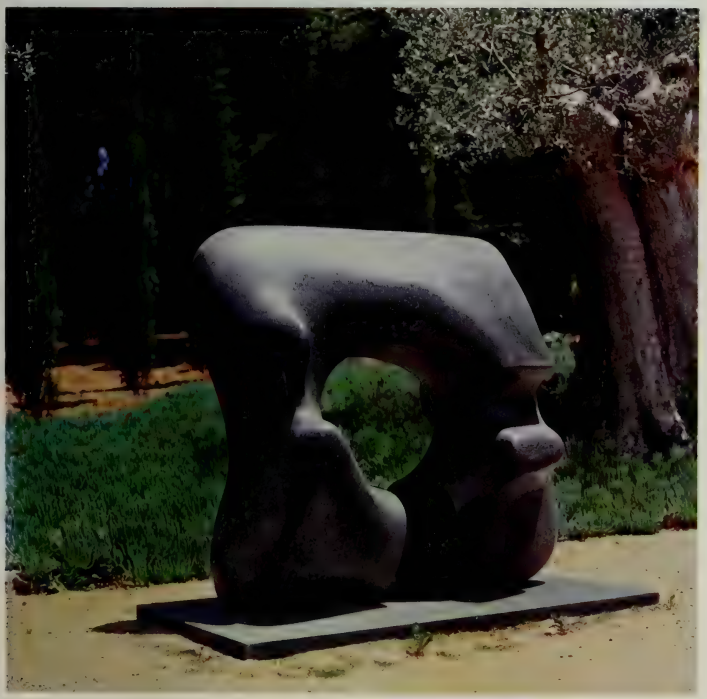
## *Don Bartolomé March in Majorca*

LANDSCAPE ARCHITECTURE BY RUSSELL PAGE
PHOTOGRAPHY AND TEXT BY BRUNO DE HAMEL



Modern sculpture enriches a vast garden designed by renowned landscape architect Russell Page for Calaratjada, the Majorca home of art collector Bartolomé March. ABOVE: Barbara Hepworth's *Otono* (left foreground) and a composition by Baron (right foreground) occupy a terraced clearing. OPPOSITE ABOVE: Colorful potted cannas dramatize the approach to the main residence. OPPOSITE: Kleinia plantings underscore the organic volumes of Henry Moore's *Torso*.





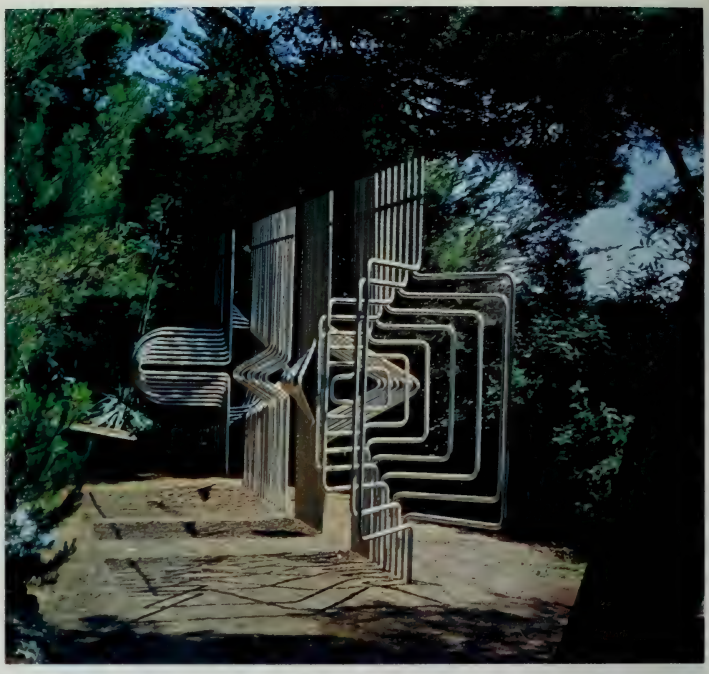
AT CALA RATJADA on the island of Majorca, off the northern coast of Spain, in a private and seldom-visited spot, lies a garden with a double claim to uniqueness. It is the only large garden in Europe dedicated to a single genus of flowering plants, and in addition it harbors a prime collection of modern sculpture. The single plant honored is bougainvillea, and the sculpture, although more varied, is as splendid. There are works of art by Henry Moore, Barbara Hepworth, Max Bill, Eduardo Chillida, Antoni Tapiès—among many others.

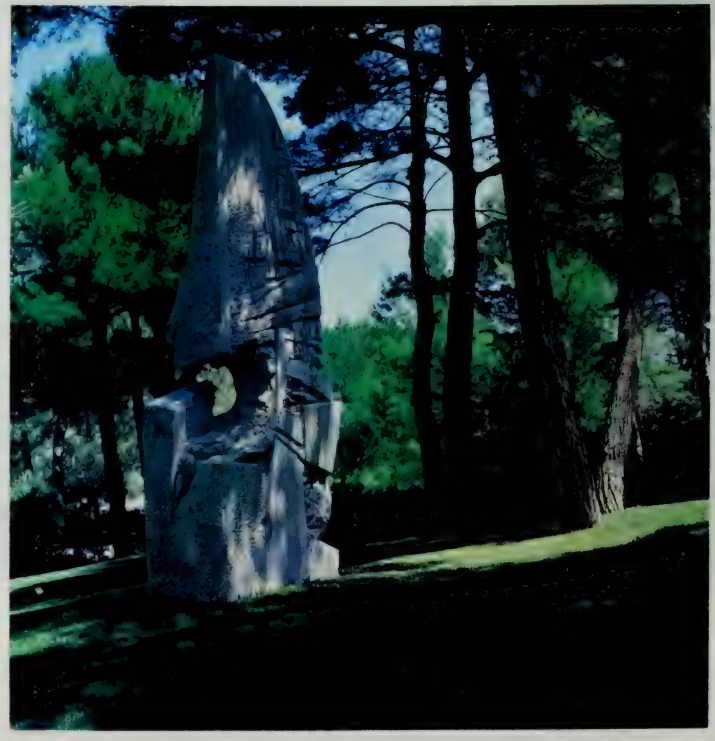
This wealth of modern sculpture and the bougainvillea so characteristic of the Mediterranean are to be found on a pine-clad hill beside the sea. Crowning the hill itself is *Sa Torre Cega*—"The Blind Tower"—an Italianate house recently redecorated by Carlo Ortiz. Its walls, inevitably, are covered with climbing bougainvillea. The owner of the house and the surrounding twenty-acre garden is Don Bartolomé March, a member of one of Spain's most prominent banking families. He has, of course, a house in Madrid, but he is always drawn to the island of Majorca. "My roots are here," he says, "and I am always proud to do anything I can for the island." Portraits of his mother and father hang on the walls of his house, and he explains with pride that his mother was born in a village not far from Sa Torre Cega.

Almost as strong as his passion for Majorca is Don Bartolomé's passion for collecting art and antiques. He

describes himself as a humanist, and he is a collector both by instinct and inclination. Indeed, there is very little in which he is not interested, and his collecting takes many different forms. Perhaps he is proudest of his library in Madrid, begun by his father but greatly enlarged by himself. It is a library of international renown that contains many early documents relating to Christopher Columbus, as well as rare Catalan and Majorcan books and manuscripts. In addition, he has a collection of paperweights possibly without equal in the world. And recently he commissioned architect José Luis Picardo to design a new building in Madrid for the *Fundación March*, where many of his best paintings are on view—works by Francis Bacon and Miró among them.

Certainly it was inevitable for his home in Majorca to contain one of his most interesting collections, since it is the part of Spain that he most clearly thinks of as home. But Don Bartolomé is quick to give credit for his unusual gathering of sculpture and flowers to his landscape architect, Russell Page. Indeed, it was Mr. Page who proposed to him some twelve years ago the idea of making the Majorcan hilltop a temple to the genus bougainvillea and to the modern movement in sculpture as well. To be sure, Russell Page does deserve a good deal of the credit, but the owner himself had a very clear purpose in mind. By juxtaposing the best in Spanish and world sculpture, he was making a direct and unambiguous statement. It was his wish to honor and inspire his countrymen





For the most part, sculpture
is abstract, and in the fullest sense the garden is
a private outdoor museum.



OPPOSITE ABOVE: Made of stainless-steel pipes that rotate, José Maria de Labra Suazo's kinetic sculpture can assume infinite aspects, related, but varying in complexity. OPPOSITE: The rough-hewn totemic quality of Basque artist José Alberdi's stone *Oda al Greco* is intensified by its tree-studded setting. ABOVE: The bright color and strength of Spanish sculptor Chirino's untitled composition is a bold contrast to the verdant environment.

whose art had received so very little encouragement and exposure during the years of the Franco regime.

The idea of a sculpture garden, of course, is nothing new. From Roman times—and no doubt long before that—few good country houses were complete without statuary, but a private sculpture garden on the scale of Sa Torre Cega is probably without equal in Europe today. It is a contemporary interpretation, on a rather more reduced scale, of the sort of sculpture garden created by the emperor Hadrian at Tivoli, for example, or the gardens at Versailles or the garden of the Spanish royal palace at La Granja, near Segovia. However, all these sculpture gardens described are formal and the sculpture is predominantly classical and representational.

In fact, sculpture informally associated with nature does not appear until well into the present century. At the present time in various parts of the world there are private gardens that have become the setting for pieces of sculpture—more often than not, abstract sculpture. Such is the case with Don Bartolomé March's collection in Majorca. For the most part, all the sculpture is abstract, and in the fullest sense the garden is an outdoor museum. Perhaps there is no better place to study and appreciate sculpture than in the open air.

Here no individual piece need compete with another, and each work can be admired to best advantage—from every side and from every perspective. The sculpture is there to be touched and admired, and there are no signs that say "Keep off." The garden setting provides for one rare







OPPOSITE ABOVE: The structural cohesiveness of Eusebio Sempere's untitled composition in steel imparts a sense of radiating power. OPPOSITE: A screen of vivid bougainvillea accentuates the warmth of Spanish sculptor Lobo's undulant *Torso*. ABOVE: Encircled by a stand of gnarled olive trees, a 1937 abstract composition by Max Bill shares an open glade with other principal sculptures in the collection, including, at left, Chillida's *Alegoria de la Arquitectura*.

Here no piece need compete with another, and each work can be admired to best advantage.



ABOVE: Large golden spheres seem miraculously suspended among 19th-century marble columns, in a work by Xavier Corbero. Like some plaything of the gods, the monumental sculpture enriches a clearing overlooking the azure Mediterranean. OPPOSITE ABOVE: Sunlight and shadows mottle the gleaming surface of a sculpture by the French artist Pichet. OPPOSITE: An eight-foot-long tortoiselike creature of stone, by Ostero Besteiro, suns itself in a bed of gazanias.





surprise after another. Down descending paths and sometimes almost hidden by a profusion of bougainvillea will be the arresting works of man: a reclining white marble figure by the Cuban painter Cardenas, for example; a glistening totem head by Henry Moore; an arrangement of pivoted steel pipes, so contrived by José Maria Labra that a movement of the hand can change it into a different, but related, design. The surprises are endless, and the arrangement is more than intriguing.

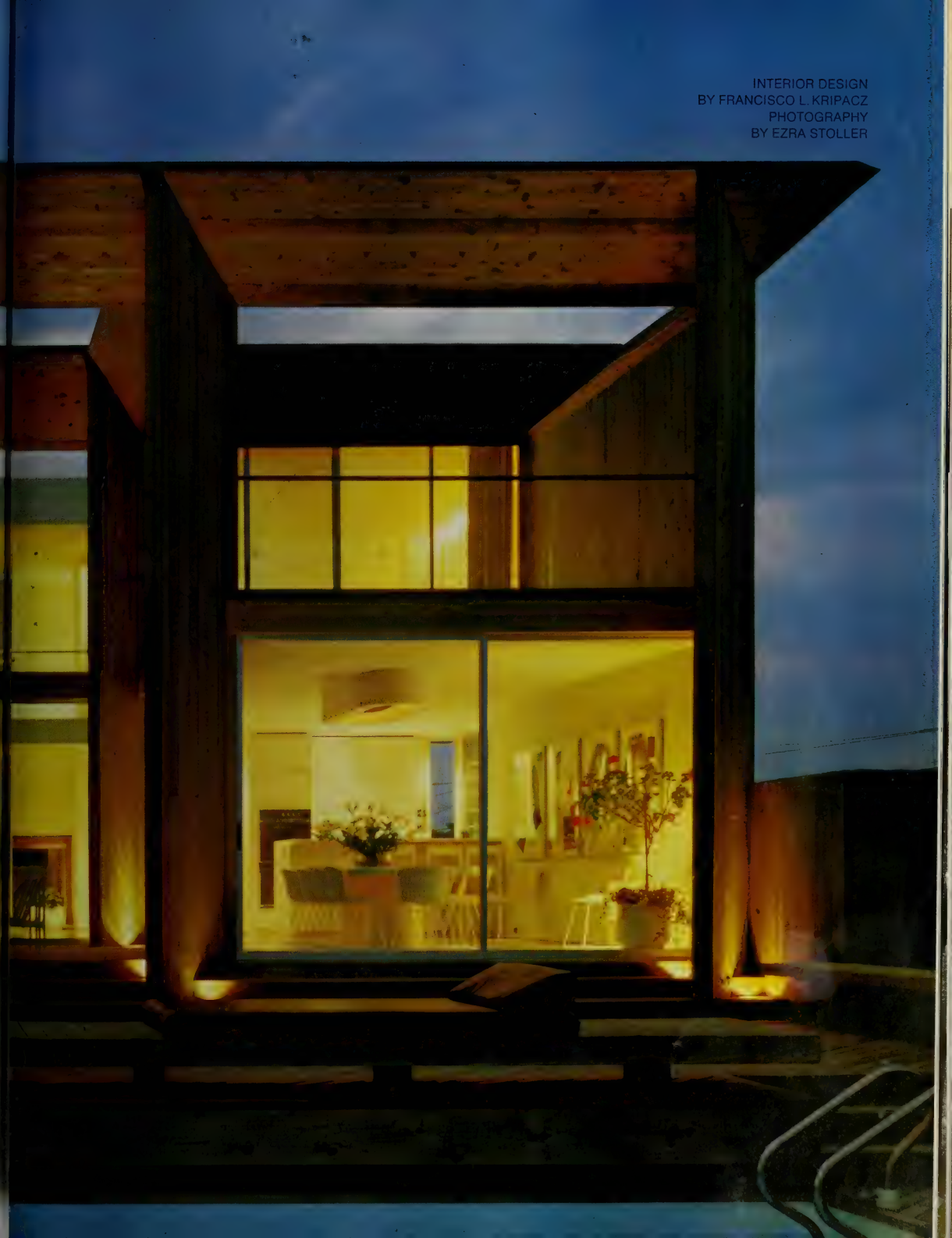
There are considerable problems involved in maintaining an organic art gallery, however, and many of these problems are apparent at Sa Torre Cega. First of all, it is essential to see that nature itself does not overwhelm the sculpture, and then there is the special care that the bougainvillea plants require on this Majorcan hilltop. There is hardly any water easily at hand, and much effort and time are expended in bringing every drop from across the adjoining bay. Oddly enough, this lack of water is very uncharacteristic of Majorca as a whole. Drill a hole anywhere else on the island, and there is a seemingly unquenchable well. But this is not the case at Sa Torre Cega.

So Don Bartolomé March must watch his garden carefully, but he has succeeded admirably in nourishing both flowers and sculpture. It is his habit, for example, to add at least one new piece of sculpture each year, something that will reflect the high quality of his collection. Like the bougainvillea itself, his is a living and growing collection of sculpture that can only improve with time. □

# Reinterpretations

*A Bold Approach for a Fire Island Summer House*




INTERIOR DESIGN
BY FRANCISCO L. KRIPACZ
PHOTOGRAPHY
BY EZRA STOLLER





THE ROLE of the interior designer is almost always one of mediation. In an urban environment the challenge is to create a self-contained world. That world is essentially an artificial—even abstract—creation, designed to counter the intensity of the city by establishing its own metaphors of harmony. In the country or at the beach, the problem is precisely the opposite. Here the external world must be dealt with, and an interior becomes the threshold of a wider experience. The degree to which a designer manages to arrange what ideally should be a rather neutral space deferring to the temper of the landscape is perhaps one measure of his worth as a maker of interiors.

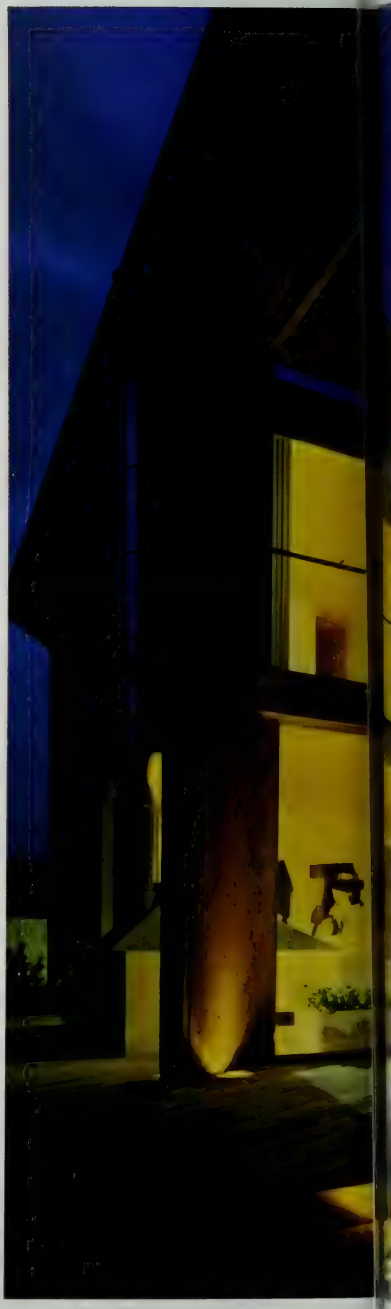
Francisco Kripacz may be said to have passed this "test" with success. His intention, when designing the interiors of his own house on Fire Island, New York, was simply to acknowledge the dramatic views of sea and beach with translucence and clarity, rather than to attempt some grandiose or eccentric statement. The exterior of the house has a somewhat monumental scale that contrasts with the more casual summer cottages that flank it. The façade, in fact, seems to take its proportions from some vast exercise in urban development—such as Brasilia—rather than from the usual intimacy of beach communities. The deep angled columns, although clad in cedar board, seem to be keyed to a ministerial or ambassadorial level. Walking into an interior that is basically a resonant shell for the reception of the sounds and the colors of the ocean is made all the more agreeable.

"I think that the real meaning of a summer house is that it's a total escape," says Mr. Kripacz. The designer, who is based in Toronto, Canada, is a virtual commuter between continents, and it is obvious that his beach house represents an island of calm in his hectic world. Certainly it was an early decision of his to make the interiors predominantly white. "It was a question of deferring to the sea, more than anything else. I've always been fascinated by Mediterranean towns and the way one is made to feel in them not only the ocean, but the prismatic quality of light itself. Once I had made that decision, the rest was logical. The cedar exterior, already weathering to silver gray, suggested another monochromatic tone, and I echoed it by staining the oak floors of the upper level a similar shade. I used Italian tile throughout the ground floor, and I just went on from there. Everything has been deliberately reduced to this minimalist palette, so the whole house is a dialogue between gray and white, black and white, black and gray—and, of course, a variety of whites." Such restraint allows the rich blues of the sea and the sky, the green of vegetation and the natural tones of the sand to be almost sensed, as well as seen.

If color has been deliberately subtracted from these spaces, so have furnishings. There is not a single superfluous chair or any other object that does not have an immediately identifiable purpose. Materials, ranging from canvas and sisal to silk, are largely organic in origin and echo the natural purity of the house. It is

PRECEDING PAGES: Slender piers and a cornice create a pavilionlike portico on the seaward façade of designer Francisco Kripacz's Fire Island weathered-cedar beach house. OPPOSITE: The ceiling of the two-story Living Room is totally retractable; motorized, it divides in two, each half sliding away into the roof. Sisal matting from Rosecore accents the décor. A high fence surrounds the site; toward the ocean, its top half can be dropped down, or raised for privacy. ABOVE: Classic Bertoia shell chairs and Andy Warhol serigraphs enliven the gleaming Dining Room.





the strength of the interior space that it seems to be in direct communion with nature. In the double-storied living room, the entire roof silently slides open to the sky at the touch of a button. By day this extends the relationship of the house to its environment in a vertical fashion, allowing the warmth and the fresh air of the day to fill the house. At night it reveals a rare tapestry of stars. "I wanted a feeling of stillness and timelessness. I love fashion, but I don't think that design should be easily dated. I wouldn't want anyone to say, 'Oh yes, the late 1970s.' "

The philosophy of the house extends naturally outward to embrace the whole of the site. The front is terraced in three levels, and cedar decks are protected by high fencing, with attached flaps that can be lowered to expand the view. When the flaps are up, the view from the living room consists only of the ocean. This screening of the beach creates the almost surreal effect of being at sea, and on a stormy summer's evening somehow makes the house seem like some fragile ship. Such an effect reinforces the primary concern of the designer: to set up the minimum of interference between the spaces inside and those outside.

In the context of such natural simplicity, almost everything assumes the aura of ritual. The abundance of fresh flowers, of food and candlelight becomes all the more tangible. And for the contemplative, the measuring of the day by the passage of sunlight across white walls is its own reward. To those of a more obsessive temperament, the attention to detail, very much a part of Francisco Kripacz's point of view, is its own source of satisfaction. The austerity of stainless-steel place mats, of black china and napkins, of elegant cabinetry and the efficiency that underlies the visual effects of the house—all serve to contribute. It is a place to see—and in which to be seen. □

—*Peter Carlsen*

ABOVE: In the simplified Master Bedroom, vertical blinds glide around the brightly wrapped platform bed for darkness, or retreat unobtrusively—affording a view of the deck and the seascape beyond. A stained-oak floor harmonizes with the cedar exterior. RIGHT: An angled vista reveals the great sense of space conveyed by the portico and the nighttime luminosity of the interior.

...a monumental scale that
contrasts with more casual summer cottages.



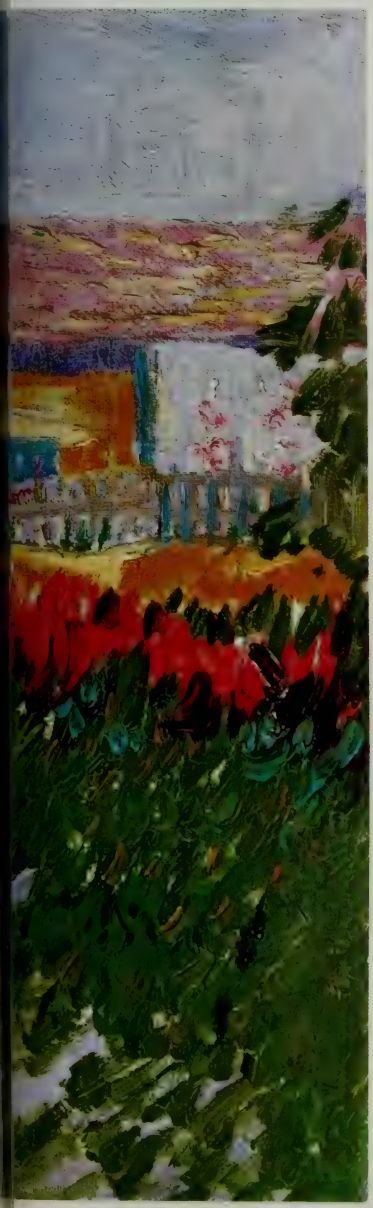
# Art: The Private View

*Artistic Interpretations of Domestic Exteriors*



*Houses with Sunflowers.* Vincent van Gogh, 1890. Oil on canvas; 12¼" x 16⅛". Combining his interest in prismatic color and overall composition, van Gogh expresses a transcendent humanity in this painting, creating a challenging calmness by softening the linear details of architecture with heavily applied brushstrokes. Acquavella Galleries, New York.

TEXT BY ALEXANDRA ANDERSON



ARCHITECTS render the physical dimensions of houses in their drawings and elevations, but painters challenge the imagination with their impressive façades, revealing the nature of time, place and mood that define the structures people call home.

Houses and their landscapes have attracted artists since seventeenth-century Dutch painters began producing harmonious scenes of daily life to please their growing ranks of wealthy bourgeois clients. Rather than continuing with the concentration on religious themes, these artists produced beautifully detailed paintings of domestic life and architecture. Later, in the nineteenth century, the Impressionists took painting out of the studio and recorded *en plein air* the events of everyday life.

Vincent van Gogh, who had depicted the life of the working class, using earth tones and subdued colors in his early paintings, later responded to the lightened palette of the Impressionists without losing his feeling for the importance of humble subject matter. His painting *Houses with Sunflowers* incorporates his love for local subjects in his portrayal of long low houses, which, painted from an anterior position, assume an archetypal anonymity as they become the backdrop for a vivid study of garden and roadway. From Auvers, France in 1890, van Gogh had written, "As for myself, at the moment I am still afraid of the noise and bustle of Paris, and I immediately went off into the country to an old village. Here there are moss-covered thatched roofs which are superb, and which I am certainly going to do something with." The capricious directions of brushstrokes remain docile, and yet there is an energetic quality to them, suggesting van Gogh's kinship with nature and his immediate surroundings.

Edward Hopper, born eight years before van Gogh's death, concerned himself with the American life and landscape. As a realist, Hopper was objective in his subject matter, including in his paintings prosaic details and subjects ignored by the romantic nineteenth-century painters who portrayed nature as an expression of the sublime. His painting of the *House at Eastham* prominently includes a single telephone pole silhouetted against the façade of the isolated Maine Victorian house. This jarring representation of twentieth-century progress enhances the sense of isolation, even though the pole is a symbol of modern communications. Hopper's unrestrained and reportorial style—the candid unidealized plainness with which he invests his subject—intensifies the air of poignancy and dignified solitude of his house and its surroundings.

Andrew Wyeth, also committed to American life and landscape, has faithfully depicted the quiet environs of two small rural towns: Chadds Ford, Pennsylvania and Cushing, Maine. He shares with Hopper an intensely observed realism, but he employs a calculated anachronism, using nineteenth-century conventions to depict the twentieth century. The Chadds Ford houses are those he has known since childhood. In his painting *Two Family*, a carefree meditative description awards the house a nostalgic air that equates age with honesty and endurance. As a critic once wrote, "Wyeth takes the ordinary houses of rural America as seriously as Henry Adams has taken Chartres Cathedral."

Fairfield Porter shared Wyeth's fascination with the familiar. Like





OPPOSITE: *Flagpole with White House,* Georgia O'Keeffe, 1959. Oil on canvas; 30" x 48". With simplification, an innate characteristic of her personal vision, O'Keeffe precisely describes this house with a refinement capable of both delicacy and power. Robert Miller Gallery, New York. LEFT: *The Red House,* Harriet Randall Lumis, 1921. Oil on canvas; 24" x 28". Sensitive to seasonal landscape, Lumis renders her own home, capturing the dappled light of spring. R. H. Love Galleries, Chicago. BELOW: *House at Eastham,* Edward Hopper, 1932. Watercolor; 19½" x 27½". Hopper enhances the cubic quality of this house by incorporating a direct light source reflecting dark, flat, angular shadows. Kennedy Galleries, New York.






RIGHT: *Thomas Moran's House, East Hampton,* Theodore Wores, circa 1900. Oil on panel; 9″ x 12″. Wores suggests with quick brushstrokes an overall impression, using the vivid tones of nature bathed in full sunlight. Kennedy Galleries, New York. BELOW: *House in a Thicket,* Fairfield Porter, 1972. Oil on canvas; 24″ x 30″. Intertwining branches moving across the picture plane echo linear shadows, capturing the quality of afternoon light. Hirschl & Adler Galleries, New York.





*Two Family*, Andrew Wyeth, © 1977. Watercolor; 12½" x 29⅜". Wyeth's intensely observed realism is carried out through a dry-brush technique of watercolor, describing his rural and regional surroundings with a rusticated detail awarded with an intrinsic understanding and honesty of expression. Frank E. Fowler, Lookout Mountain, Tennessee.

Vuillard, whom he admired, Porter poetically records the little sensations of life, taking his material from his own domestic surroundings and those of his family and friends. In *House in a Thicket*, one of his later landscapes, he portrays the backyard view from his Southampton studio window. The neighboring house, screened by a tangle of autumnal branches snaking across the picture plane, is the structural center of the painting, its shape simplified into geometric forms. Although he was known as a painter concerned with the uses of light as color, Porter always finished his paintings in his studio, rather than returning to the site of a landscape, believing light would never fall the same way twice.

Porter's sacrifice of detail to atmosphere is in direct contrast to the purity of color, the simplicity of form and the immaculate craftsmanship of Georgia O'Keeffe's *Flagpole with White House*. Recalling her summers spent at Lake George with Alfred Stieglitz, O'Keeffe has written, "At Lake George there was a small square house that had been the wooden part of the large greenhouse. Two electric wires ran to it from the farmhouse and there was a fine weathervane on top of it. In front of the little house was a tall white flagpole and there were rows of lavender and white lilacs that ran beyond it. Steiglitz used the little house as a darkroom for his photographic work, so the door, when open, was always black."

Converting the cluttered ocular world of her surroundings into more elemental and purified forms, O'Keeffe skillfully refines the Lake George summer house, transforming it into a symbol by defining its space, color and geometric shape.

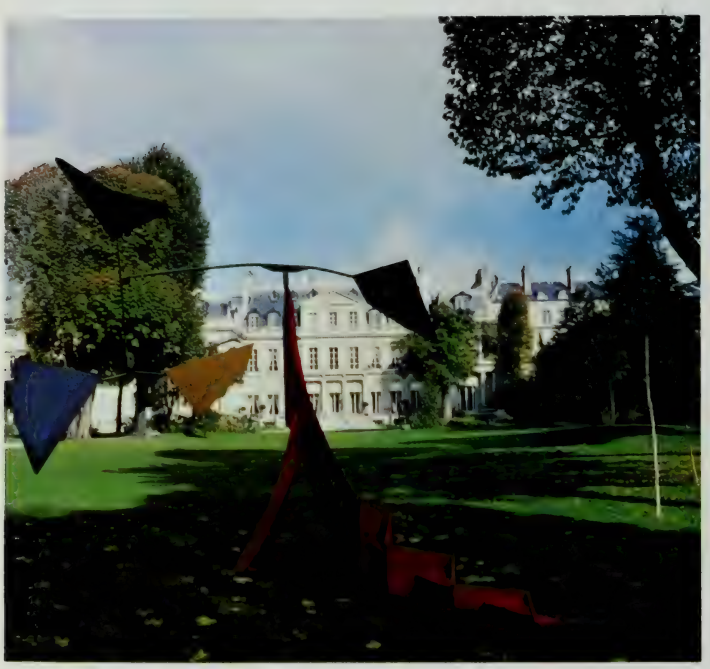
Although paintings of houses and their landscapes have been a theme of artists for centuries, such glimpses of private life evoke a penetrating feeling and transference of emotion. Their individuality and ornamentation can be as precisely characterized as the most intimate portrait, and it is left to the artist to find poetry in the structures man has built. □

Alexandra Anderson, formerly an editor for the *New York Arts Journal* and the *Village Voice*, frequently writes for major art publications.

# An American Embassy

## *Ambassador and Mrs. Hartman's Residence in Paris*

PHOTOGRAPHY BY PASCAL HINOUS
TEXT BY SUSAN HELLER ANDERSON



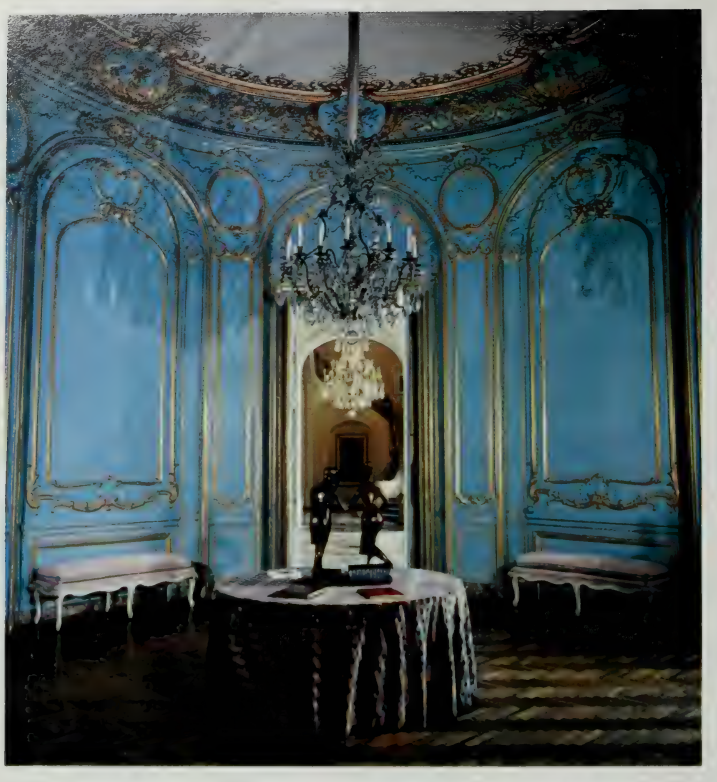
The American Embassy in Paris, designed by Ludovico Visconti, was acquired by the United States in 1948. The present inhabitants, Ambassador Arthur Hartman and his wife, Donna, bring new spirit to its noble halls. ABOVE: Balance—on an imposing scale—characterizes the Embassy's south façade. Balance in a lighter vein is the concern of Alexander Calder's mobile-stabile. RIGHT: Pilasters, marble flooring and a glittering chandelier strike a note of splendor in the Entrance Hall. Visconti's grand staircase sweeps around a William Morris Hunt portrait in the background.

TO THE DELIGHT of Americans and French alike, the American ambassador's residence in Paris has undergone many changes since its new occupants moved in with their family one and a half years ago. Ambassador Arthur Hartman and his wife, Donna, have brought a relaxed style to the formal French diplomatic world. And they have subtly changed the atmosphere of the residence itself by infusing a very Parisian *hôtel particulier* with American paintings, sculptures and folk arts and crafts.

Early American quilts embellish nineteenth-century paneled walls. A portrait of George Washington and an abstract by Josef Albers overlook a soaring staircase designed by architect Ludovico Visconti for the original owner in the 1840s. "After Arthur was appointed ambassador, I came to Paris to stay in the house," Mrs. Hartman recalls. "I spent a whole week here being overwhelmed."

It is a very grand house indeed. Built by the baroness de Pontalba, an American who returned to the France of her ancestors, the three-story mansion occupies a large site on the





ABOVE: The eloquent simplicity of Elie Nadelman's *Tango*—one of a collection of artworks borrowed by Mrs. Hartman for the embassy—counterpoints the jewel-box-like richness of an octagonal Anteroom, where visitors sign the embassy's *Livre d'or* register. RIGHT: Woodwork from the home of an 18th-century financier once graced the salon now named for him: the Samuel Bernard Room, used for formal receptions. Ultimately this boiserie was deeded to a museum and replaced by an exact copy in gesso. Two Cézanne paintings sparkle amid this Régence exuberance.

rue du Faubourg Saint-Honoré just one block from the Elysée Palace of the president of France. It was designed on a palatial scale by Visconti, who also designed Napoleon's Tomb. In 1876, Baron Edmond de Rothschild bought it, installing his vast collection of art, which he eventually left to the Louvre when he died, in 1943. His monogram is entwined on a wrought-iron balcony railing. The Rothschilds made several alterations, and all that remains of the original interior is the Visconti grand hall and staircase. In 1948 the family finally sold the house to the United States government.

Now Mrs. Hartman is determined to make it a reflection of American culture abroad. The first thing she did was to take advantage of the Art in Embassies Program, which provides for American art to be lent to embassies around the world. She personally contacted museum curators, galleries and artists themselves, using a combination of gentle coercion and persuasive charm.

Mrs. Hartman had a definite theme in mind: "I tried to emphasize the French background in American art." One day when she was in Boston for her daughter's graduation she telephoned the director of the Museum of Fine Arts there. "He said, 'Come on over.' And before I knew it, he had agreed to lend several paintings." Then other museums quickly





ABOVE: An 18th-century Flemish tapestry animates the pastel-hued Dining Room, reserved for smaller receptions. The Sheraton table, which can accommodate three dozen guests, is set with crested china and crystal stemware. OPPOSITE ABOVE: Crystal sconces, dried flowers and a marble mantel; a gilded trumeau and the reflected delicacy of Daniel Garber's *Mother and Son* and a Murano chandelier—these elements paint a fragile tableau in the Blue Salon, the site of smaller gatherings. OPPOSITE: Flowered chintz and a Mary Tift still life enhance the Franklin Guest Room.

followed. "The Folk Art Museum in New York, the Pennsylvania Academy of Fine Art and the Maryland Historical Society were willing. Mary Lasker was generous. Saul Steinberg lent five paintings, and we have a few more of his as well. The National Gallery lends five paintings on an official basis, and I chose them all." Many of the artists represented, ranging from early American Primitives to the most contemporary painters, had French ancestors. Others, like Albers, were Europeans who settled in the United States; and still others had studied in France.

"In presenting in our Paris residence a collection of American art, we have the feeling of having brought our friends with us," Ambassador and Mrs. Hartman say. "Our purpose is not to make a museum of our house but simply to have with us witnesses of American civilization that our visitors can discover."

Although she moved quickly to have the paintings in place in her new home, Mrs. Hartman has taken her time making major decorating changes. "I didn't want to move into this place, which completely engulfed me, and start making little changes here and there." Rather, she wanted to observe how the house worked, how people reacted to it.

Now, however, a breath of fresh air wafts through the house. Rooms are being repainted, lightened and refurbished. Much old upholstery is being replaced with less elaborate fabrics. Lighting is more flattering. "We're preserving the mood of the house. This room, for example, has been redone *à l'ancienne*," she says, indicating the second floor salon.

The Hartmans are no strangers to Paris. They lived here for seven years when Ambassador Hartman worked for the Marshall Plan, his first diplomatic post. "We're so thrilled to be back," says Mrs. Hartman. "I'm very visual, and I love the way Paris looks." When two of their five children came home on vacation, they were rather awed by the house. Indeed, the French press turned out en masse for a glimpse of this young







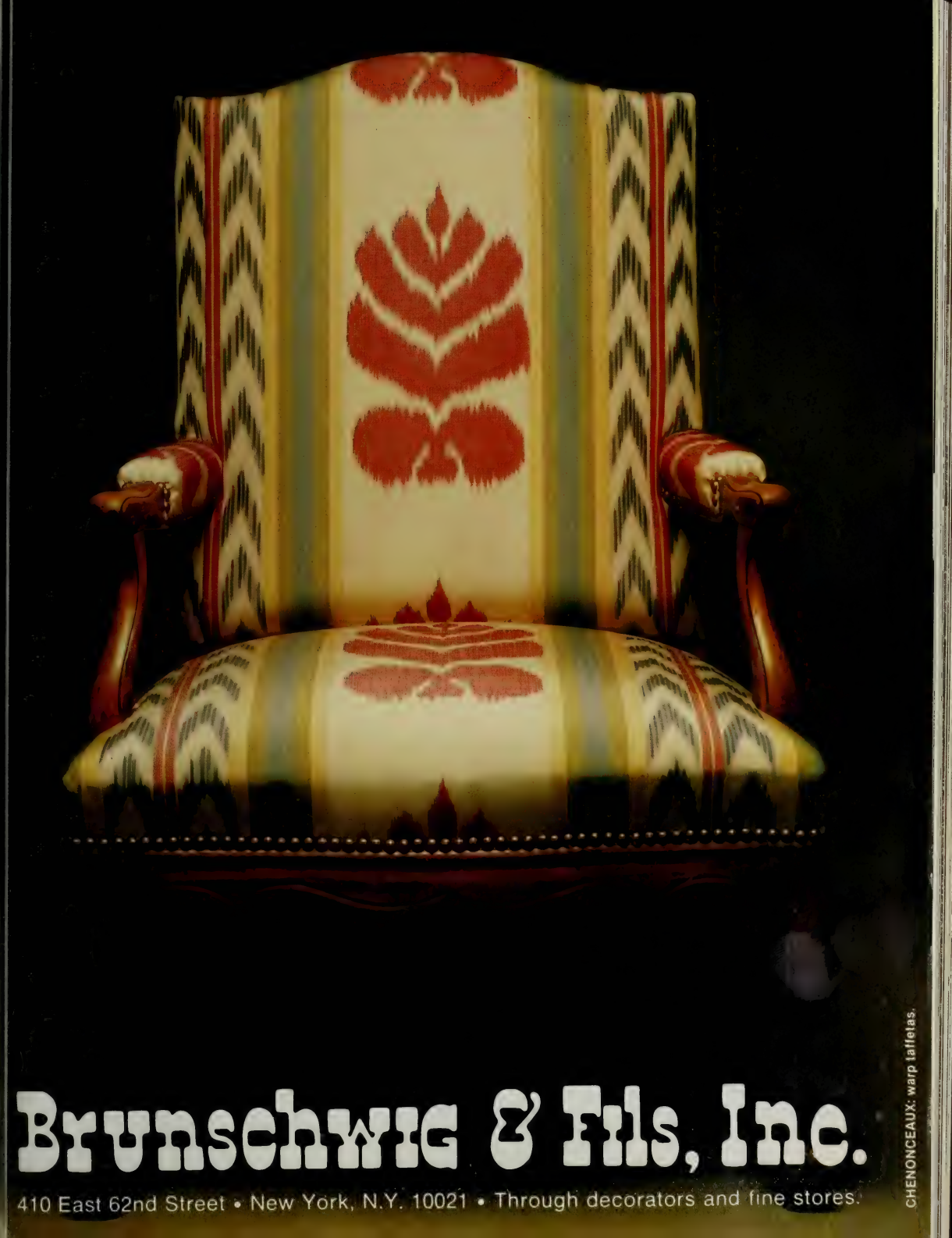
A grillwork monogram commemorates a former resident, the Baron Edmond de Rothschild.

American family. "They were both very subdued," Mrs. Hartman says with a smile, about the children.

"We're not busy every night, but some nights we can have as many as three receptions," Mrs. Hartman says. Their own receptions at the American Embassy have taken on a distinctly lighthearted tone. Guests at last year's Fourth of July party were treated to a balloon ascension from the garden. Music at dinner parties is often American jazz, and sometimes the rug is rolled up for dancing.

The biggest problem of the residence is its size, since there are more than twenty rooms. But Mrs. Hartman delights in doing all the flower arrangements, even for official functions. "I love working with my hands. And I prefer natural-looking bouquets." In winter she goes to the wholesale flower market when the embassy gardens are not in bloom.

More and more often these days the Ambassador's residence is being used by the American community in Paris. Fund-raising events for charities have been held here, and Ambassador and Mrs. Hartman are determined to open the doors as much as possible. "We want to let people use the Embassy. We're proud of it. We think it should be used by—and for the use of—the wider American community." □



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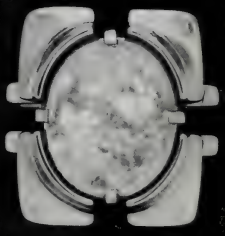
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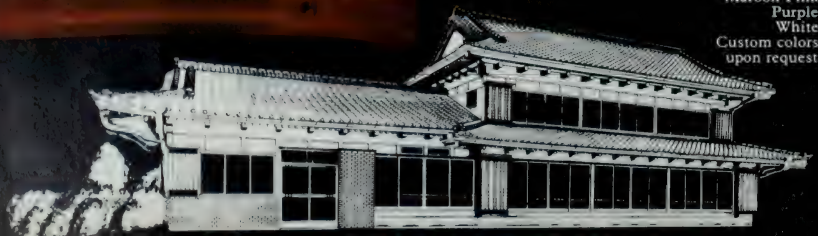
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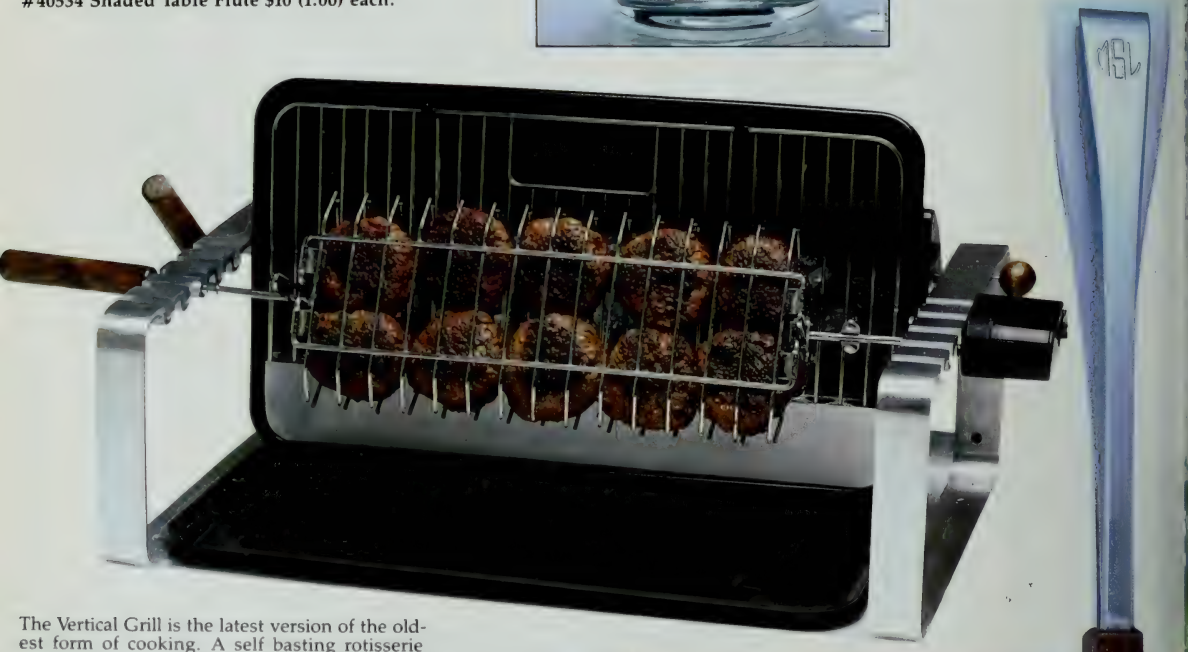


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# IN THE SHOWROOMS

## Sofas: New Transformations

By Patricia Warner

IN THE WESTERN IMAGINATION, the indolence and sensuousness of the Middle East is summed up in the Arab precursor of the sofa—a long, low, carpeted and luxuriously cushioned bench or raised floor section known as a *suffah*. This kind of bulkily pillowed modular seating has accompanied the sofa through its many formal and informal transformations. From the late-seventeenth-century canapé, with its canopy of mosquito netting, the sofa evolved through English "courting couches," *confidentes*, *récamiers* and *crapauds*, chesterfields, tuxedos and Bahama lounges, to the serpentine banquettes of the 1970s, whose convolutions seem unlimited.

There have been as many variations in style as in usage. Sofas have worn candelabra on their backs and have even held drawers, as well as lockers, between their feet. They have been padded beyond recognition and buttoned to infinity. Today sofas fill the environment in large matching groups like behemoths.

In the newest transformation of these modular units, backs are lower, cushions are bigger and more flexible, and often they lie like saddles across backs and arms. *Bogo* at Casa Bella, created by Rossi di Albizzate of Italy, is a modular system of sumptuous proportions. The plinth base is upholstered in elephant hide and the cushions are in a lighter-toned calfskin. Zippered coverings allow for quick changes of mood. *Bogo*'s two-toned look is available in a number of leather and upholstery combinations and it is built superlatively. Casa Bella's Italian svelte is evident everywhere in their elegant showroom, especially in the imperturbable chic of *Simone*, a chaise longue with a deeply recessed base and shell-shaped cushions decreasing in size. Covered in a fabric with a twiggy trellis design, it floats like a bank of clouds reflected in water.

Pop Art and the dynamics of great contemporary furniture are combined at Stendig. The famous baseball-glove *Joe* sofa and the red curvaceous lips of the *Marilyn* sofa, as well as the endlessly repeated *Nonstop* modular lounge seating and the layered leather contours of *Terrazza*, are Stendig's designs from the 1960s. Their *Lido* sofa with two or three seats and matching chair adopts the "fountain" motif of 1920s Déco in a rising channeled design that looks both streamlined and sculptural.



Stendig's *Lido* adopts a 1920s "fountain" motif. Upholstered in a 100% wool fabric, it is available with either two or three seats and matching chair.



A refreshing trellis design in cotton is wrapped around *Simone*, a chaise longue with deep-set multisized cushions, shown at Casa Bella.

A decade ago in Paris, M. Roche joined forces with M. Chouchan to found Roche-Bobois, one of France's leading design houses. The Roche-Bobois style signifies a total concept in immaculately modern furnishings. Featured in showrooms throughout the world now is *Lounge*, a component seating based on the Japanese tatami platform, which uses perfectly square, thick, flat modular foam units. The elements of *Inter*, designed by Belus, rear fatly off the floor, forming cupped hands of velour—a marvelously witty and comfortable grouping.

To love at the same moment the practical and the smart is very French. Roche-Bobois is dedicated to the supple hard-working qualities of leather, wrapping line after line of their upholstered units in this most tactile of natural materials. The keen spirit of ingenuity transforms many of the stylish European sofas into convenient beds. This

*continued on page 154*



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*continued from page 150*

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handmade pillows of antique Chinese mbroidery—a is currently introducing from Italy a ossy, tough n finish resembling lacquer, called Lac-Plast, which particularly suitable for tables and cas goods.

The gentle murmur of supreme luxuy emanates f Domus Aurea. Gold, silver, mother-of-pearl, s precious stones and rare woods mak up the A Collection of furniture and decorativ accessories ported from Italy. Domus Aurea descibe themselv working in the area of "post-Modenist eclecti derivation of Cubist, Déco, and indstrial influe Their sofa, chairs and matching platform bed fe Macassar ebony and a brilliant vermion wood Red Indian Padouk. The sofa's main sticture cons



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*continued from page 150*

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*continued on page 158*



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**THE FIRST COMPLETE HOME DECORATING CATALOG.** *José Wilson and Arthur Leaman.* This is a book that is practical, easy to use, and will save you money, too. Discover an amazing collection of home furnishing and decorating ideas available to you by mail order. Includes everything from a spiral staircase to a cigar-store Indian. And you can order catalogues complete with all the specifications, finishes, choice of fabrics and dimensions to help you make up your mind! **$10.00** (#30047)

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**WINDOWS.** *Val Clery.* In this companion volume to Doors, Clery uses the same format to study windows around the world. With more than 150 photographs in full color, complemented by a perceptive and thoughtful text, you view the world through the inquisitive cameras of many photographers. Glimpse hidden worlds and private corners as you gaze in some windows. And then experience select views of outside worlds from your vantage point within. **$14.95** (#20017)

**GREAT CHEFS OF FRANCE. The Masters of Haute Cuisine and Their Secrets;** *Anthony Blake and Quentin Crewe.* Experience the drama and excitement of all twelve of the restaurants outside Paris that have received the ultimate accolade — three stars. A brief history of French cuisine and a rich offering of anecdotes add reference and warmth as you meet the contemporary giants of gastronomy. As a final treat, each chef gives a selection of his most noted recipes, adapted for the home kitchen and including dozens of hints and suggestions. 350 black-and-white photographs, plus 140 full-color photographs. **$25.00** (#40500)

**SUMMER PLACES.** *Brendan Bill and Dudley Witney.* Reawaken memories of past pleasures and anticipate joyful times to come with this book of the most beloved vacation resorts in the United States and Canada. Favorite hideaways, from the airy summer houses of Long Island to ranches in the Rockies are captured with accuracy and charm by Dudley Witney's camera with text by Brandan Gill. **$35.00** (#20018)

**WINES OF CALIFORNIA.** *Robert Lawrence Balzer.* Suddenly California wines are winning top honors in competition with their fine European counterparts. Find out why. Author Balzer, well-known to the California wine scene, explains which California wines you should buy and how they compare with or differ from European wines. A look behind the scenes at over 128 of the best-known vineyards in the five wine regions. Includes suggestions for which vineyards to visit, recommendations for lodging and restaurants, addresses and telephone numbers. **$25.00** (#40504)

**VERSAILLES.** *Gerald van der Kemp.* Exceptionally fine illustrations, showing not only the most famous features of the chateau, but also many little-known and enchanting corners of the palace and its grounds. Includes historical background text. For those who already know Versailles, this book is an incomparable record. For those who have yet to visit the Sun King's palace, there could be no finer introduction. The perfect book to display. **$40.00** (#40499)

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*continued from page 154*

stark ebony veneer contrasting with thick cylinders of Red Indian Padouk. Deep rectangular cushions and elbow turns of brass dipped in gold complete the design.

At Beylerian is *Novemila* (Nine Thousand), the most recent line in component seating from Arflex of Italy. Designed by Tito Agnoli, *Novemila* departs from Beylerian's well-known *Strips*—a collection of variables in which large grid-patterned quilted fabric coverings zip off for easy maintenance, revealing carved, boxy low-backed seats, tightly upholstered and stitched into wide grooves reminiscent of automobile seating. Also at Beylerian by Arflex is *Marenco*, a sofa that has been



Antel Designs presents a theatrical image with their *Super Star*, a satin-covered modular sofa with mirrored trim inset along the base.

designed by the Italian comedian Mario Marenco. It consists of big cushions solidly puffed and arranged humorously into a sofa shape, with the cushions forming the back and arms balanced on their extreme edges.

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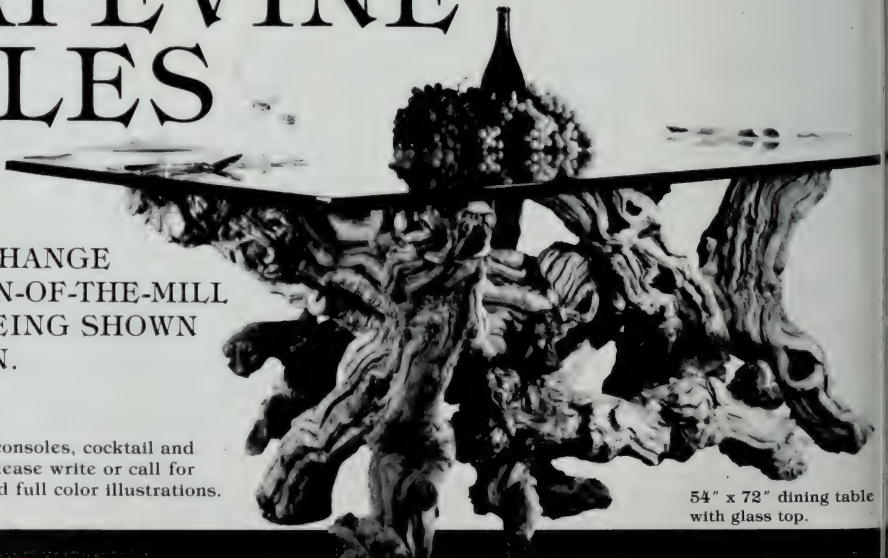
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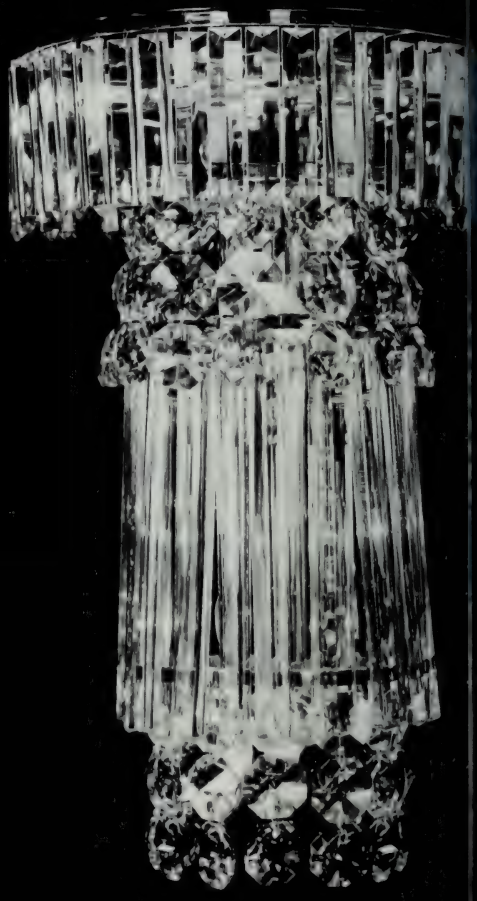


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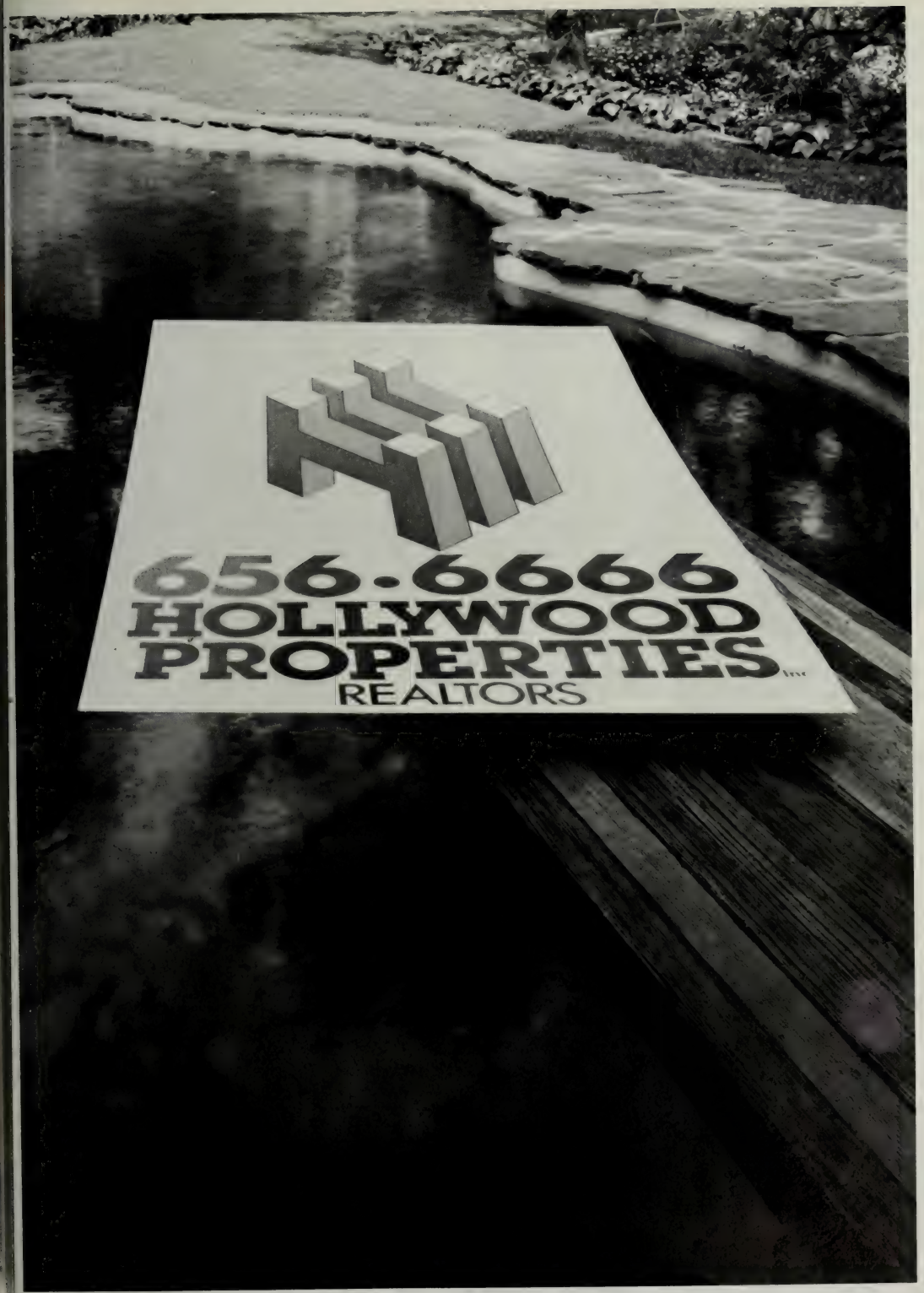
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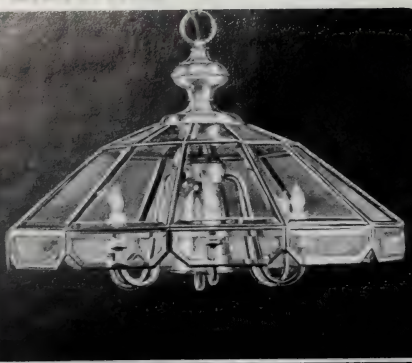
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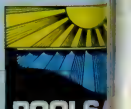
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# DESIGNED FOR READING

**Art and Design: Cityscape**
By Robert Bartlett Haas

**Tiffany Silver,** *by Charles H. Carpenter, Jr. with Mary Grace Carpenter; 296 pages, illustrated generously with more than 300 black and white photographs in addition to four color plates. Dodd, Mead and Company, New York, 1978.*

THE DRIVE OF OUR TIMES is to "understand" everything in the arts. Slowly everything comes under scientific scrutiny and classification. Tiffany glass has certainly had its day in the auction mart. Now it is Tiffany silver's turn.

Fortunately, the task of investigation and description of Tiffany silver has been in the hands of two excellent writers and researchers, Charles H. Carpenter, Jr. and Mary Grace Carpenter, whose collaboration has resulted in a dignified and well-presented volume on Tiffany silver. Included are nineteenth- and twentieth-century flatware, presentation pieces, swords, guns, trophies and wares in the "Japanese Style." In addition, they discuss the service of 1,250 pieces made for John Mackay from a half ton of silver directly out of his Comstock Lode.

However, the Carpenters' use of "Victorian" as a style term in the American nineteenth century just isn't specific enough to cover the variety of influences involved—"lush exuberance" isn't precise enough to characterize it, and "Victorian" isn't enough to categorize it, either.

But everything else in the book is quite praiseworthy—the forays into the working drawings in Tiffany's files, the strong chapter on processes of manufacture, and the identification of Edward C. Moore as the unsung hero of Tiffany's design leadership. Henry B. Platt, president of Tiffany, puts it this way: ". . . research proves that Moore was far more important than any of us realized, and that he was one of the most important forces in the formulation of the international Art Nouveau movement."

The Carpenters are to be congratulated on their book *Tiffany Silver.* It is a good source for those wishing to understand the circumstances under which specific pieces of Tiffany silver were produced.

**Hyde Park Houses,** *by Jean F. Block; 156 pages, illustrated with 76 black and white plates and 21 figures. The University of Chicago Press, Chicago and London, 1978.*

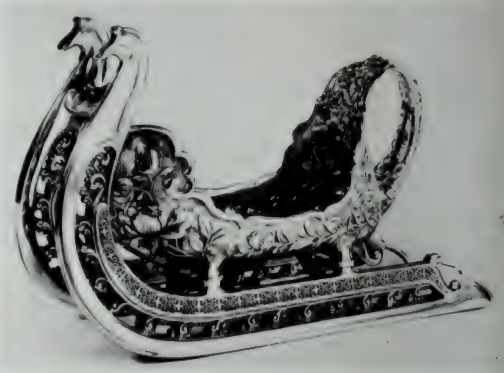
A remarkably detailed account of one of Chicago's oldest neighborhoods, the Hyde Park–Kenwood area, Chicago's first suburb, which contains "hundreds of splendid examples of nineteenth-century domestic architecture, still standing today," and numerous later dwellings by twentieth-century architects Frank Lloyd Wright, Holabird and Roche, and Howard Van Doren Shaw.

There are excellent chapters on three periods of growth: 1856 to 1871, 1872 to 1889, 1890 to 1910. They record the effects of the fire of 1871, which destroyed many of the earliest wooden buildings; the effects of annexation, in 1889, and of the World's Columbian Exposition of 1893; and the founding of the University of Chicago, which brought a varied population to the area.

Two appendixes present information about the architects and a checklist of the existing dwellings built before 1910. An extensive portfolio of photographs illustrates the architectural influence of the area today.

**Pompeii, A.D. 79,** *by John Ward-Perkins and Amanda Claridge; 215 pages, with 450 color and black and white illustrations of all the works of art. Alfred A. Knopf, New York, in association with the Museum of Fine Arts, Boston, 1978.*

The International Pompeii A.D. 79 Exhibition, featuring treasures from the National Archaeological Museum, Naples, and the Pompeii Antiquarium, Pompeii, has



One of 1,250 pieces made from a half ton of Comstock Lode silver.

culminated in a rich catalogue and essays on the exhibition, made possible by grants from the National Endowment for the Humanities, and the Xerox Corporation.

The visual aspects of the exhibition, as reproduced in the color plates, will certainly be a treasure trove of interior design ideas. Everyone will no doubt respond to the warm, dry color tones of the wall paintings with a new enthusiasm and find that there is, in the poignant directness of the unexpectedly doomed life style that is represented in these artifacts, a new and more intimate and gentle mood for contemporary interiors.

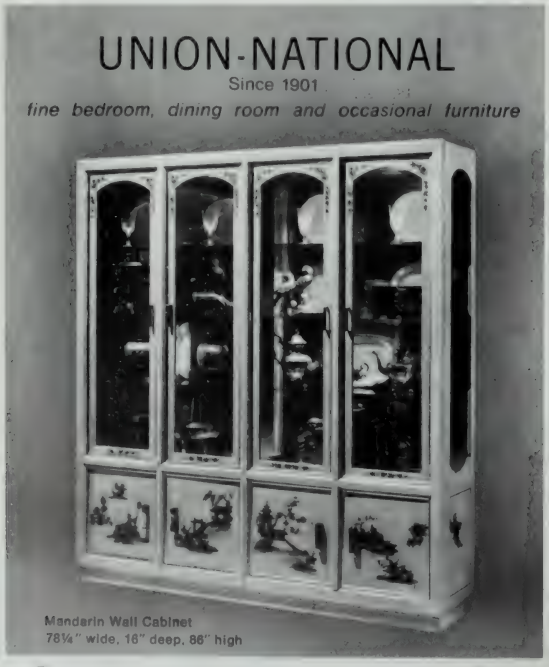
The historical aspects of the exhibition are superbly presented in the essays by John Ward-Perkins and Amanda Claridge, who movingly tell the story of the day (August 24, A.D. 79) Vesuvius blew up and buried the towns of Pompeii, Herculaneum and Stabiae under "a rain of ash, pumice and volcanic mud beneath which they were to lie entombed for sixteen centuries." Also present in maps, plans, color plates and a catalogue of black and white photographs is an overview of the culture that was: its towns, countryside, volcano, people, gardens, houses, trades, occupations, pastimes, economy, treasures, cults

*continued on page 164*


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## DESIGNED FOR READING

*continued from page 162*

and beliefs. Through this archaeological find, we are able to recreate the view of the day when time stopped and ashes covered this area of the Roman world, preserving it as it was 1900 years ago. This book shares that time with us.

In its bound form, this is a deluxe catalogue of great interest and importance to anyone working with styles and for anyone interested in life styles of the past.

**The Fantastic Art of Vienna,** *by Alessandra Comini; 85 illustrations, 40 in color. Alfred A. Knopf, New York, 1978.*

An enormously well-put-together and superbly illustrated book about the artists of Vienna has been done by Alessandra Comini, one of the most readable of the art historians. She writes about the historical currents that have shaped Viennese thought over the centuries and

THE VISUAL ASPECTS OF THE EXHIBITION ARE A TREASURE TROVE OF DESIGN IDEAS.

pulls off a minor masterpiece in visual criticism.

Death and the escape from death are the underlying themes that have captivated Viennese artists, from sixteenth-century Albrecht Altdorfer to twentieth-century Friedrich Hundertwasser. Author Comini, who already has to her credit brilliant books on Gustav Klimt and Egon Schiele, two of Vienna's great early-twentieth-century painter-commentators, traces Vienna's fantasies and dreams in its architecture, museums, theater, music and pastimes (of which the waltz is not the least). She sees these fantasies and dreams largely as the intoxicating escape from centuries of "fantastic existence"—wars, pestilence, invasions, fires and floods.

She deals brilliantly with all that was and is Vienna—the diverse populations, nationalities and forces that shaped the Austro-Hungarian Empire, including the curious and "bizarre paradox" of the Austrian Jew, and the consequences of these forces up to and through the period when Sigmund Freud probed Viennese dreams.

Viennese escapism, and the "multiple manifestations of Eros," which were pursued in the flight from death, show themselves fully in the juxtaposed correspondence of Alma Mahler and the painter Oskar Kokoschka, and particularly in Alma Mahler's mature assessment of "the greatest love affair since the Middle Ages": "Oskar Kokoschka had fulfilled my life and destroyed it at the same time." This life and death simultaneity, "equally present in the great continuum of biological renewal," as Comini sees it, is apparent in the fantastic art of Viennese painting to the very present. Her penetrating comments on the recent generation—Rudolf Hausner, Erich Braver, Ernst Fuchs, Arnold Rainer and Friedrich Hundertwasser—go a long way towards making their work more understandable and their contributions to Vienna's "melancholic merrymaking" tragically clear. □

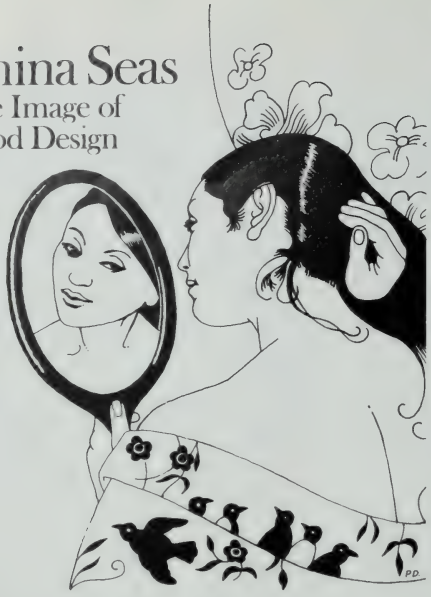
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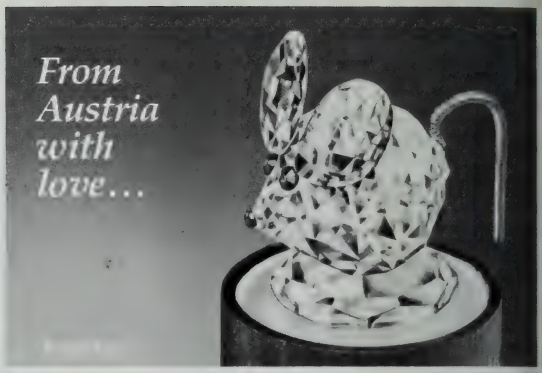
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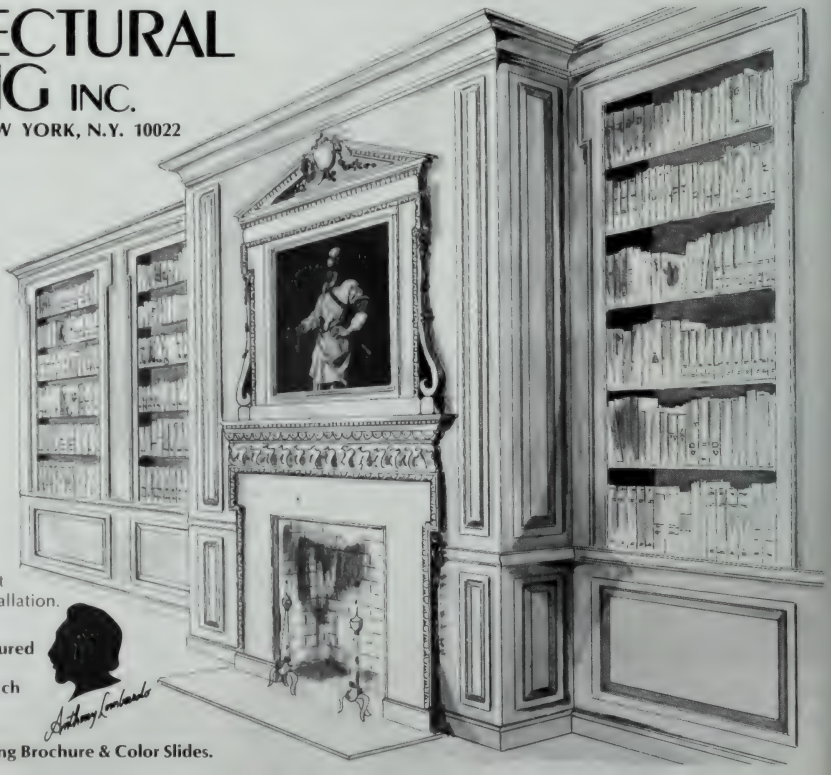

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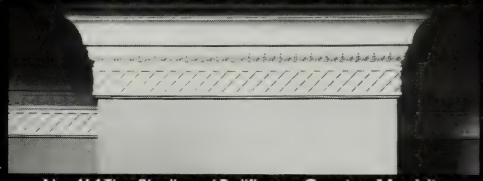
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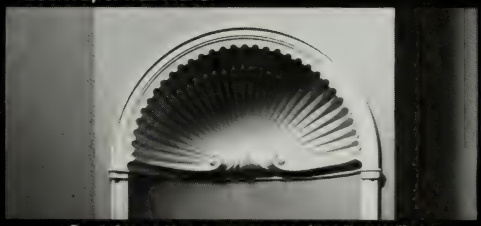
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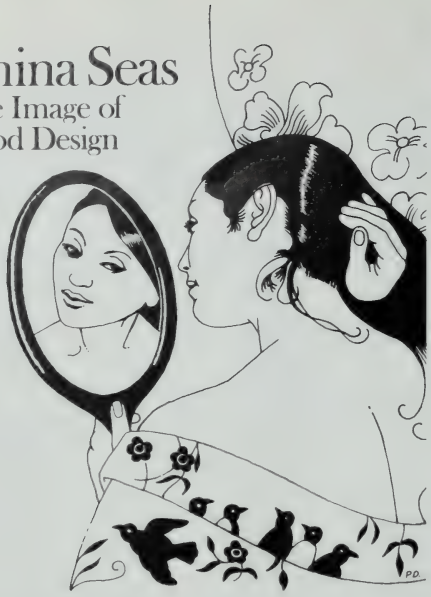
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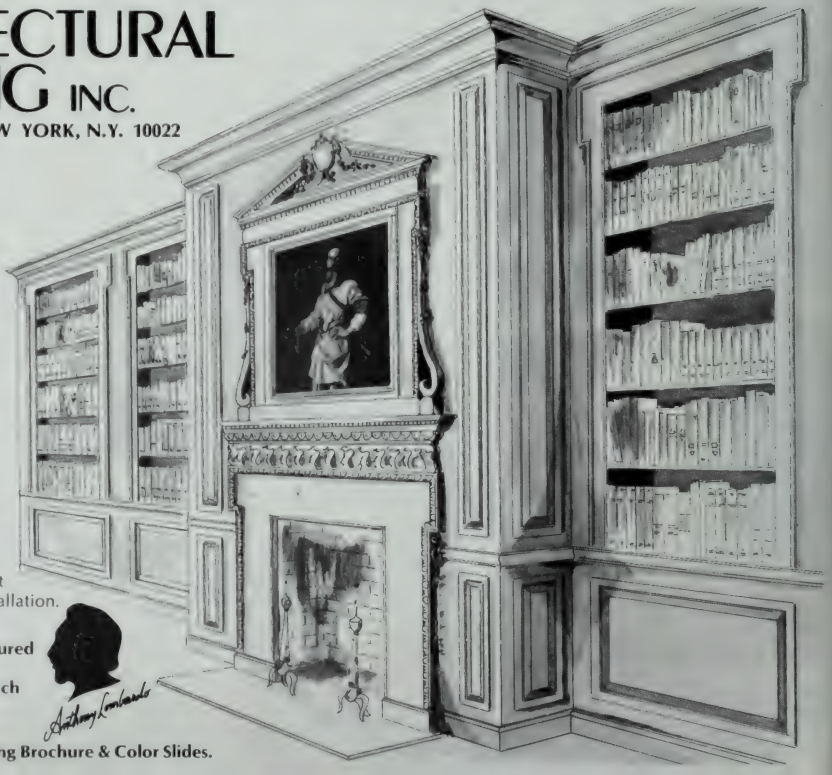

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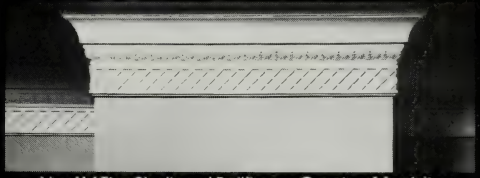
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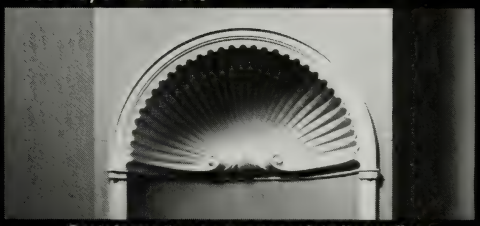
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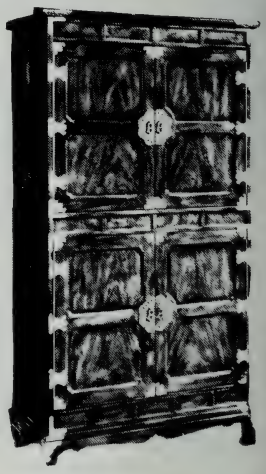
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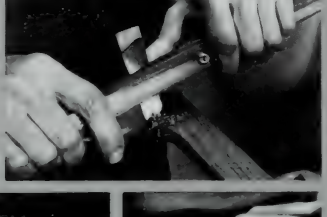
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Pages 66-71 :
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Pages 124-129 :

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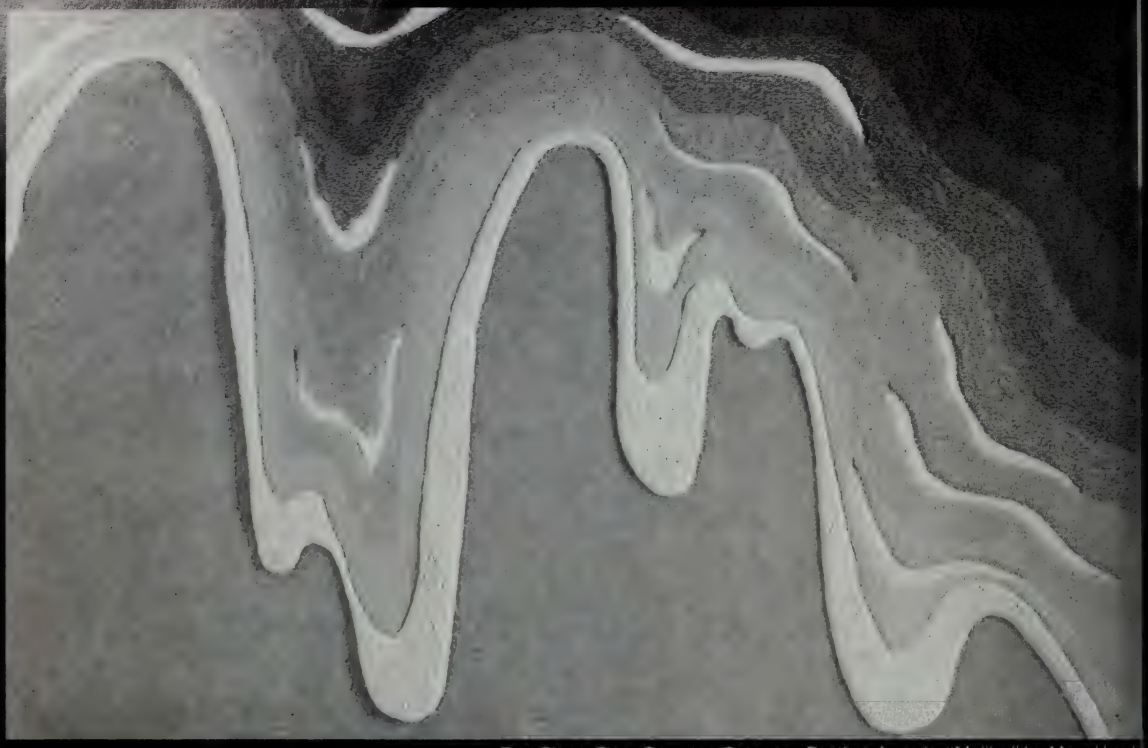
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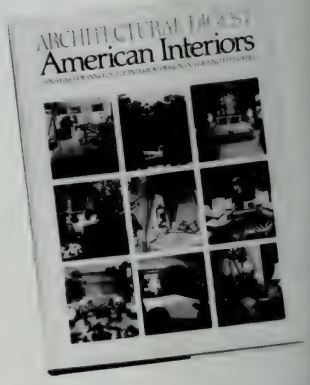
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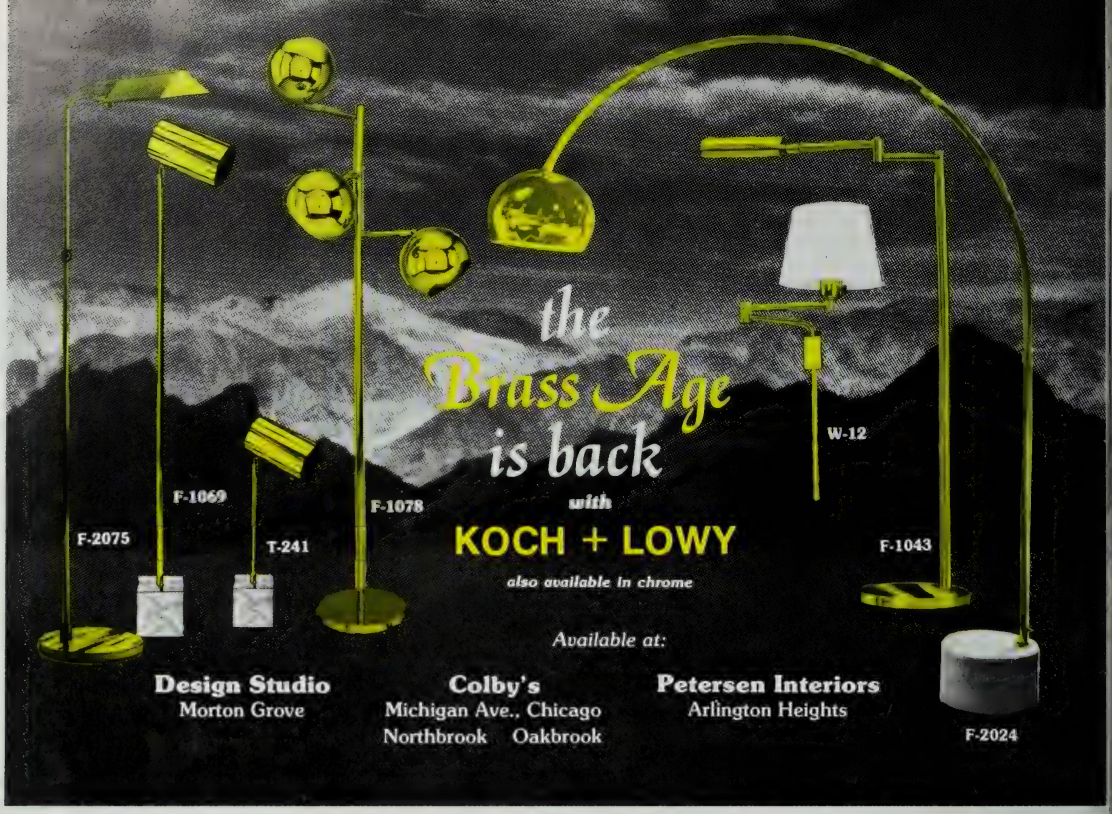
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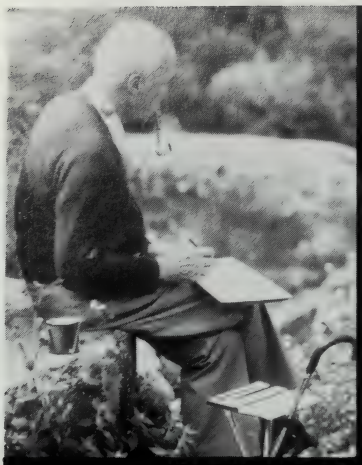
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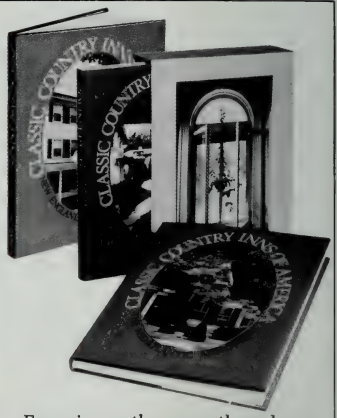
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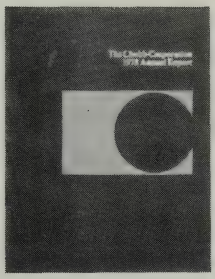
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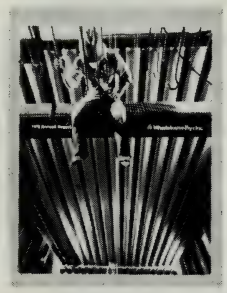
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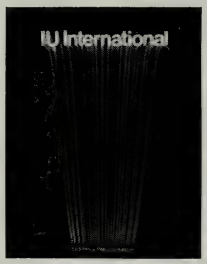
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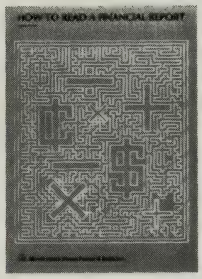
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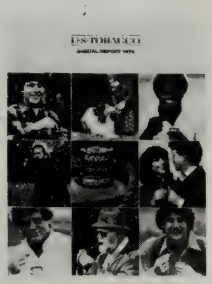

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**07312** NOV/DEC 1973 The Villa Cornaro of Andrea Palladio; Antique Toys; The Collectors; Napoleonic Porcelain.

**07702** JAN/FEB 1977 The Papal Gardens; Gramercy Park Townhouse; Villa near the Bois de Boulogne; Architectural Digest Visits Giorgio de Chirico.

**07703** MARCH 1977 Architectural Digest Visits Fred Astaire; Arnold Scaasi's Country House in New York; A Historic Palace in India; Allerton Gardens in Hawaii.

**07704** APRIL 1977 Family Living in Fort Worth; Architectural Digest Visits Sir Frederick Ashton; The late Alexander Calder's Studio in France; A Southampton House Styled for Comfort; Modernizing a 1920's House in Beverly Hills.

**07706** MAY/JUNE 1977 Pauline de Rothchild's London Flat; Art Collector John Butler's New York Apartment; Villa in Marrakech; The Paris Apartment of Erte; Palm Springs Vacation Retreat.

**07708** JULY/AUG 1977 Marisa Berenson's Beverly Hills Home; The Very Private Shipman Plantation in Hilo; Chateau de Coppet Beside Lake Geneva; Thinking in the Manhattan Manner.

**07709** SEPTEMBER 1977 The Kirk Douglas Home in Beverly Hills; Biltmore House of North Carolina; Mexican Terraza; An Image of Art Deco; Enchanted Ibiza.

**07710** OCTOBER 1977 Architectural Digest Visits John Wayne; The Gertrude Mellon Residence in Pennsylvania; Angelo Donghia's Key West House; Valerian Rybar Design in Olympic Tower, New York.

**07711** NOVEMBER 1977 Architectural Digest Visits Lina Wertmuller; Art Historian and Lecturer Robert Allen's New York Apartment; The Comte de Sade's 12th-Century Chateau; Villa Amanda of Rheal Boulanger.

**07712** DECEMBER 1977 The Very Private Home of Michael Taylor in San Francisco; Architectural Digest Visits the Empress of Iran; Sutton Place Townhouse; Architect Aurelio Martinez Flores's Home in Sao Paulo.

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**07802** JAN/FEB 1978 Architectural Digest Visits George Cukor; Lee Radziwill's Designs for Her Beach House in Southampton; Christina Onassis' Chalet in St. Moritz.

**07803** MARCH 1978 Architectural Digest Visits Mr. and Mrs. Hal Wallis; Tony Duquette's Residence; Baroque Fantasy in an Old Silent Screen Studio; Pandora Astor's London Apartment; Designer Harry Hinson in East Hampton.

**07804** APRIL 1978 Architectural Digest Visits Fashion Designer Zandra Rhodes; Glen House; a Baronial Home near Edinburgh; A Dramatic Island Home on the Costa Smeralda; The Collectors: F. Patrick Burns in Hancock Park.

**07805** MAY 1978 Architectural Digest Visits: Barbra Streisand in Manhattan; Country Life in a London Townhouse by T.S. Parr; A House of Fantasy for Actress Yvette Mimieux.

**07806** JUNE 1978 Architectural Digest Visits: Hubert de Givenchy in Paris; Traditional Charm in Beverly Hills; The Treasures of Liechtenstein Castle; Paul Rudolph's Architecture for a Private Residence on Long Island; The Saga of an Irish Country House.

**07808** JULY/AUG 1978 Architectural Digest Visits: Roy Lichtenstein; la Maison de Saussure in Geneva; Art Deco Adaptation in New York; , The Ventana Inn at Big Sur.

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## 1 9 7 9 B A C K I S S U E S

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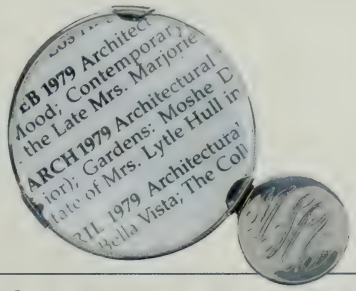
**07903** MARCH 1979 Architectural Digest Visits: Marc Bohan (of Christian Dior); Gardens: Moshe Dayan, Tel-Aviv; Historic Homes: The Estate of Mrs. Lytle Hull in Staatsburg; New York.

**07904** APRIL 1979 Architectural Digest Visits: Lillian Gish; House of Legend; Bella Vista; The Collectors; Old Battersea House.

**07905** MAY 1979 Architectural Digest Visits: Bobby Short; Gardens: Ninfa Gardens, Lazio, Italy; Thomas Jefferson design for James Monroe, Oak Hill; Castle Howard, George Howard residence, Yorkshire, England.

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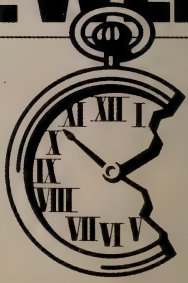
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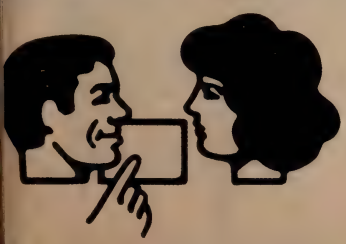
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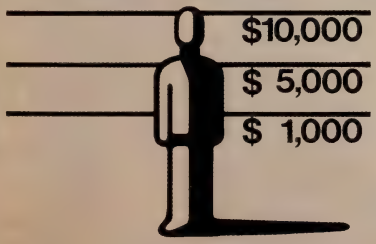
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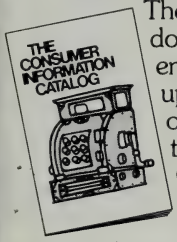
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